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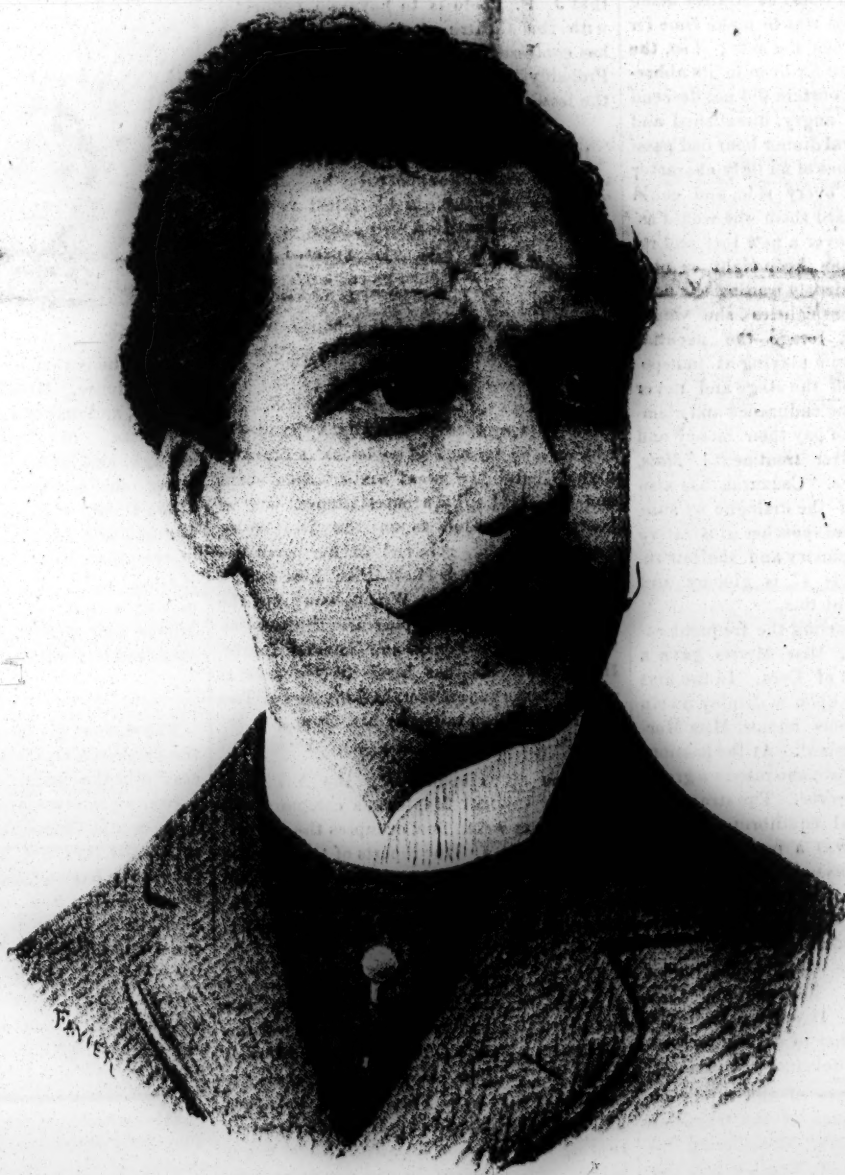
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At the Theatres.



Nat Goodwin is one of the cleverest comedians on the stage. His supply of humor is so spontaneous, original and increasing that we hesitate but little before pronouncing him a genius. His appearance in *The Member for Slocum*, conjointly with charming Eliza Weatherby, at the Park Monday evening, was an event by itself, but when to this was added the fact that the new comedy was written by that very successful author, G. R. Sims, the occasion became doubly interesting, and a large audience was the result.

The *Member for Slocum* turned out to be vastly superior to *Mother-in-Law*, by the same author. Although little more than a slender farce—it was over by half-past ten—its fun never flags, for comic incidents follow one another, and the dialogue is brimming over with genuine humor, which is quite within the appreciation of an average audience. It is true that certain improvements might be made in the matter of the political phrases and allusions, which are, many of them, Greek to our American theatre-goers, unfamiliar with such terms. But if "hastings" were changed to stumporations, and an English M. P. to a U. S. Congressman, the locale transferred from London to Washington, and dialogue altered to suit, we see no reason why *The Member for Slocum*, metamorphosed into *The Gentleman from Blankville Centre*, would not achieve a much greater popularity than in its present shape. However, just as it stands, the comedy is a bright and amusing trifle, which must be seen more than once to be thoroughly enjoyed. It is clean, crisp and concise; it requires no pruning; it furnishes an admirable vehicle for the jollity of two admirable actors, and we are delighted to be able to chronicle its complete success.

The character of Onesimus Epps, the *Member for Slocum*, fits Nat Goodwin to a "T." He played it in a spirit of real fun, and kept the house in screams of laughter while he was on the stage, which was very nearly all through the piece. A movement of Goodwin's hand, a facial expression, a look from his gassy eyes, are sure to awaken a sense of the ludicrous, and this is a great advantage by itself. The audience watched the adventures of the dashing Epps with expressions of enjoyment and the verdict was that Goodwin had scored another success, quite as pronounced as Prof. Whiffles, and infinitely more legitimate. The burlesque on that atrocious social institution, the "racket" vase introduced by Mr. Epps and Mrs. Smith in Act Two was delicious. Eliza Weatherby as Arathusa is handicapped by a part that has no "fat" in it, as the actors say—it is little more than a "leader" to Epps. But she played with a great deal of vivacity, looked her prettiest and dressed most charmingly. J. G. Saville has improved since we saw him last. He has lost much of his amateurishness, is less awkward, and he played Bill Smith, the man about town, with a sangfroid and assurance that calls for considerable praise. W. H. Herbert, who used to figure in the casts at Wallack's, as Gunning, the gardener, was good, but his eyes seem to have lost all expression, and their lack-lustre, glassy appearance was conspicuous. Emie Weatherby, a pretty younger sister of Eliza, appeared to advantage in the small ingenu part of Madeline. Jennie Reiffert, formerly of the Tourists, was extremely good as Mrs. Jeffs, and Lillian Dergamo made a piquante maid.

The comedy will run during Mr. and Mrs. Goodwin's engagement at the Park, and to large business we should judge from the favor with which it was received.

The special Union Square matinee last Thursday was crowded as usual, and Clara Morris appeared in Article 47, before a friendly gathering. The remarkable woman has lost none of that strange power which first characterized her performance of the impulsive Cora, and she swayed her audience at will. It is not probable that any actress will ever fill Miss Morris' peculiar position, for it is certainly inimitable. She is not an artist; she bids defiance to the customs and proprieties of the stage. Indeed, we strongly incline to the opinion that she knows nothing at all about these, that her eccentricities arise from ignorance of the requirements of dramatic art. This is a dangerous example to ambitious aspirants who may falsely reason that they, too, may at-

tain fame by manifesting a thorough contempt for the venerable rules and regulations, by which the profession of acting is restricted, forgetting that Miss Morris is only a theatrical phenomenon, originating no school, pursuing no fixed method, as impossible to imitate as a two-headed girl or a bearded woman. Miss Morris leaves the scene when she chooses; interjects lines not down in her part; breaks in on others' speeches; never acts a role in the same spirit twice consecutively; introduces stage business at rehearsals which she completely forgets and leaves out at performances; seldom speaks a "cue" correctly, and in a thousand and one erratic ways confuses and startles the actors with whom she plays, who are constantly wondering what new freak she will take into her head. Who, but Clara Morris, could with impunity pause in the midst of an impassioned speech to go into the wings for a stimulant or stoop and pick a pin from the carpet that happens to catch her wandering eye? Yet Miss Morris did such things frequently Thursday afternoon and the audience took no notice of the needless liberties. What would people say if Edwin Booth stopped his great curse speech in Richelieu to give Julie de Mortimer's bustle a poke; or if John McCullough brought Virginius' mad scene to a standstill while he tied the strings of Appius Claudius' sandal into a bow-knot; or if Mary Anderson, as Juliet, adjourned the balcony scene while she went down to her dressing room to add an extra dash of lily-white to her complexion? It strikes us such actions would pretty quickly stamp the several persons mentioned as inartistic, but Miss Morris is permitted to trifle with the public in a similarly obnoxious manner *ad libitum*.

Article 47, as originally adapted and acted in New York was a drama of powerful interest, but Miss Morris has evidently made the rash mistake of allowing Casauran to spoil it. A play, like a new-born pup or a delicate child, may be killed by injudicious meddling. Casauran, if he be the mauler in this case, has irreparably injured Article 47. It was played in four acts, Thursday, instead of five as previously, the act which introduces the trial in the Court of Assizes being cut out. Perhaps this was to make time for excessive waits between the acts; if so, the strategy was a failure for even in its abbreviated form the final curtain did not descend until everybody was angry, dissatisfied and hungry, for the general dinner hour had passed by. Loud criticisms of an ugly character were indulged in on every side, and could Miss Morris have heard them she would assuredly have turned over a new leaf and resolved that rather than keep eight or nine hundred people impatiently waiting the conclusion of her whimsicalities she would henceforth entirely forego the peculiar amusement derived from playing at indisposition on as well as off the stage and never again trespass upon the endurance and clemency of the public who pay their money and have a claim upon better treatment! *Mais, revenons a nos moutons*. Casauran has also extracted the meat of the dialogue by substituting in many places speeches illustrative of his smattering sophistry and shallow repartee. Surely, Article 47, is gloomy and horrible enough without this.

As we have said, barring the frequent caprices already noted, Miss Morris gave a forcible representation of Cora. In the first act when she is called upon to display a vein of coquetry and frivolous humor, Miss Morris was particularly dismal. At the passionate ending of the third act she rose to a grand height of emotional fervor. The strain and snap of Cora's mental equilibrium in the fourth and last act was a psychologic revelation, while the insane laugh which accompanied the gradual overthrow of reason might have delighted the ears of the Superintendent of Bloomingdale but it had a contrary effect upon the female contingent among the spectators. The death of Cora we did not appreciate. It was a catastrophe not enacted in a manner to sustain the preceding preparation of delirium and phrensy.

An interesting feature of the afternoon was the first appearance of the tragedian Salvini's son, Alexandre. Considering his very recent mastery of English and his youth he played George Duhamel pretty well, but we can judge him better when he appears in a part more exacting. His presence is good, his voice of resonant quality and his pronunciation decidedly imperfect. He should cut his hair to a conventional length, Anglicize his gestures and carriage and study to attain that repose, so unnatural to an Italian, so essential to an actor on the American stage. In some respects the young man suggests his esteemed and eminent father. Walden Ramsay made a satisfactory Mazilier, Welsh Edwards a capital Dr. Coombes—although in the muddled Casauran version of the play the character is quite superfluous—John Parselle, a *distingue* De Breive, and Owen Fawcett a funny Pottain. George Robinson, Julian Magnus and Clinton Stuart appeared more or less advantageously in "bits." Eleanor Carey was comely and charming in the pretty part of Marcelle. Mollie Ravel looked attractive as the chambermaid of the Havre Hotel, and Virginia Buchanan played Madame Gerard discriminatingly and sympathetically.

Altogether Article 47 was well done, and had it not been for Casauran's alterations and the interminable waits *enr'actes*—one forty-five minutes, by the watch, in duration—the matinee would have been thoroughly enjoyable.

For the present this play will remain the

bill for the special Tuesday and Thursday matinees, which, by the way, are weekly increasing in popularity among our feminine theatre-goers.

Two Orphans was revived at Niblo's Garden on Monday with the Union Square scenery and a very strong cast, comprising Maude Granger as Henriette, Netta Guion as Louise, Virginia Buchanan as the Countess, Mrs. Farren as La Frochard, Ida Vernon as Genevieve, Estelle Clayton as Julie, Etelka Wardell as Marianne, James O'Neil as Pierre, Lewis Morrison as Jacques, J. H. Fitzpatrick as the Count, Miron Leffingwell as the Chevalier, Owen Fawcett as Picard, Julian Magnus as the Marquis. Most of the cast is already familiar to the public; but Miss Granger surprised the audience by the development she gave to the part of Henriette, and Netta Guion made a hit as Louise. The revival is announced for this week only. A suit brought by Steele Mackaye against Shook and Palmer for royalties upon his adaptation of Rose Michel has postponed the revival of that play, and will probably result in a new version being prepared by the stock dramatist of the Union Square. Had the suit been left to arbitration, as *The Mirror* recommends in all theatrical cases, both parties would by this time have been satisfied, and the play brought out in its regular order.

Milton Nobles returned to the Windsor on Monday, reappearing in *The Phoenix*. Both star and play are perfectly well known to our public, and their popularity seems unabated. The play certainly deserves its name, *The Phoenix*, for it rises from the ashes of one season as fresh as ever for the next. The *Herald* remarks with amazement upon the long-tried popularity of Mr. Nobles and his play.

Maggie Mitchell is playing, this week, at Jay Gould's Grand Opera House in Fanchon and Jane Eyre, under the management of "J. F. Poole and Sarah Donnelly." It will be a relief to the whole profession to learn that J. F. Poole is to have no connection with this theatre after this season, and he has confessed the fact in a public interview. Probably Mrs. Donnelly and her son will be the lessees.

Boucicault will appear at Booth's Theatre next Monday, supported by Manager Thayer's company, in his latest version of *The O'Dowd*, entitled *Suit-a-Mor*, or *Life in Galway*. This place is expected to run through his whole engagement. Edwin Booth will appear at this theatre in April, and it is decided that the house will be turned into a drygoods store after this season.

Youth is a success at Wallack's, and will run out the season. The house is crowded nightly, and the great embarkation scene and the fight in the entertainment are as heartily applauded as on the first night. Fanny Addison, relieved of her anxieties about her husband, H. M. Pitt, does herself greater justice as Mrs. Willingham; but the acting honors of the play are decided between Madame Ponis and Osmond Tearle. Harry Edwards has been ill for several nights from rheumatism, and his part of *The Colonel* has been taken by Mr. Gynnette.

Italian opera abandoning the Academy, to which Colonel Mapleson's company will return next week, now occupies the Germania and Booth's. Our reports of the operative venture of Patti, of the Gerster season, and of the new comic opera, *Apajune*, at the Bijou, will be found in our Musical department.

At the Standard, Messrs. Henderson and D'Ojly Carte have resolved to bring out the new opera, *Claude Duval*, by the authors of *Billee Taylor*, next Monday, and to play it half the week, with *Patience* for the other half. This is a curious experiment, interrupting the run of a successful piece, but it is rendered necessary by the contracts with the authors of the new opera. *Claude Duval* is all ready, having been thoroughly rehearsed by Charles Harris. It deals with the adventures of the dashing highwayman, who makes his first entrance on horseback, stops a mail coach and dances a minuet with the ladies he robs. Mr. Carleton plays this equestrian part. The same company sing both in *Claude Duval* and *Patience*.

John E. Owens, who has given up starrng and joined the Madison Square company, appeared on Monday as Elbert Rogers, in *Esmeralda*, replacing Harry Allen. By some oversight, Manager Frohman did not make a press night of the debut of Mr. Owens in the stock. The part is well within the range of Mr. Owens, and he played it capably. The rest of the very strong cast of *Esmeralda* remains unchanged, and the piece goes as smoothly and popularly as ever, bidding fair to reach its two hundredth performance without accident.

Pendragon has run its course at Haverly's Fifth Avenue Theatre; and on Wednesday (too late for review this week) Mr. Barrett revived Howell's version of *Yorick's Love*, with the same company which played in it at the Park. Pendragon has had every pos-

sible chance from the press and the management, and its failure is a sign that the public do not care any longer for blank verse without genius. Those who have been trying to put William Young at the head of all American dramatists will now take a back seat again, and Pursey, of the *Star*, has again demonstrated his incapacity as a critic.

Prof. George Kiddle, of the Greek Play notoriety, will give a reading at the Madison Square on Thursday afternoon, too late for notice in this issue.

Squatter Sovereignty continues its brilliant run at the Theatre Comique, and Haverly and Hart are making rapid and deserved fortunes.—Tony Pastor constantly varies his olio; but the great burlesque of *Patience* still keeps its place in the bills and draws crowded houses.—The same thing is true of the African Patients at the San Francisco Minstrels, where Billy Birch and Charley Backus, now fully recovered, contend for the championship of fun. Their college boys "haze" every evening amid screams of laughter.

At Haverly's Fourteenth Street Theatre, M. B. Curtis has renewed his former success in *Sam'l of Posen*. The houses are crowded and rock with laughter and applause. We heartily congratulate Mr. Curtis upon his double triumph as the originator of a new stage creation and as a new eccentric comedian.

Brooklyn is lucky in getting some of the best of New York theatricals this week. At Haverly's *The Colonel*, by the Eric Bayley company, with Lester Wallack as the star, at the Park Den Thompson in his perennial *Joshua Whitcomb*, and at the Novelty Theatre, Williamsburg, Bartley Campbell's *Galley Slave* are the attractions.

The Musical Mirror.



Apajune is very well put on at the Bijou Opera House. Miss Melville is a delightful actress, and makes a great deal of the part of Nataliza. She looks lovely, sings well enough, and infuses spirit and light into anything she touches. Lily Post as Ilinka, Elma Dolan especially as Heloise, and Chas. Dungan as Alexandria, sung very well. Most of the others sung very badly. The libretto is stupid and absurd even beyond the wont of English adaptations. The music of *Apajune* is very pretty, and we should not be surprised to see the piece "catch on."

The concert given on Sunday evening by the Strakosch Opera company was fairly successful in the main. Abbie Carrington has a good soprano voice and sings pretty well if she would "leave those damnable faces," as Hamlet says, but her singing is all outside. She has no "innizelt"; the same may be said of Miss Von Arnheim. Lazzarini is a nice little pocket tenor—the sort of tenor one would hang on a Chatelaine and not feel the weight of. Mr. Sweet has a sweet voice enough, but of the minikin order likewise—still he will pass in a crowd of baritones. M. Gottshalk is a fine, handsome fellow, with a manly voice of good cultivation, but of somewhat uncertain register in sound, that one is puzzled whether to rate him bass or baritone. The event of the evening, however, was the singing of "Oh Pretres de Baal," from Meyhah's *Prophete*, by Mlle. Carolina Zeiss, whose performance of that most exacting scene has seldom been equalled, never excelled in America. Truly Mlle. Zeiss appeared on this occasion as a Triton among minnows. Her glorious voice, her broad style, her perfect school and clear enunciation fairly startled the audience with a clamor of applause, and three recalls scarcely satisfied the enthusiasm.

Signor Giannini is the best Riccardo in 11 Bullo that we have ever had, his virile voice and complete understanding of the part, as evinced by his very clever execution of the laugh song in Act Two, and his hearty appreciation of the character throughout has never been equalled here. Mme. Leolino is also by far the best Amelia, notwithstanding some few roughnesses of style of which some critics have availed themselves to show their infinite codishness. She is a grand prima donna, and the public is, as usual, a fool not to crowd her nights as it does Gerster's, who is a fine artist likewise, but of the lighter school.

Mme. Patti is a charming Violetta. The rest of the cast in *La Traviata* is quite beneath criticism. We do not know whether it be the fault of Mr. Abbey, the impresario,

or of Mme. Patti, the star, but the company supporting the said star is very nebulous, indeed. Signor Nicolini is so tremulous and flat that he cannot be called a singer any more, and the rest are mere nobodies. Patti is a pearl, but alas! a pearl on a "midden," as the Scotch call it.

The Israel in Egypt, as given by the Oratorio Society, was a somewhat curious performance, the choruses were so good, and the solo singing so bad, Miss Henne and Mr. Winch being excepted. Israel in Egypt is a work quite beyond the capabilities of New York soloists; nor is Dr. Damrosch's reading of it quite as comprehensive as we should have expected from a man of his culture. In fact, Handel, although by birth a German, is by rights an English composer, and his music is only to be heard in anything like perfection in England, where the traditional tempi and other secrets of success have been handed down from generation to generation.

Hamlet was done at Booth's Monday. It is a very dreary opera. Never has a Shakespearean libretto succeeded among English-speaking people, and though Gerster is a very nice Ophelia, and her mad scene was admirably sung, she could not make bad music good nor a dull stage setting a thing of beauty. Ciapini is very so so as Hamlet, and the rest is silence.

Major Pond's "Wrinkle."

Major J. B. Pond beamed upon us the other morning, full of enthusiasm and Kellogg. If there is anybody who is not so fortunate as to know the Major, he has only to go out and inspect the tall member of the Broadway Squad who preserves peace among the actors on the Square and gallantly helps pretty girls across the great thoroughfare at Fourteenth street, and we are satisfied he will have formed a somewhat adequate idea of the size, magnificence and portentous manner of the manager in question. He is a very deep Pond, as well as a broad and a long one. His depths are unknown to anybody except himself, and it is a surprising as well as a great event, when occasionally a communicative mood possesses him, and voluntarily he gives away his soundings.

In such a mood was he on the memorable morning when, as we say, he beamed upon us, and during his brief—alas! too brief—visit he poured into our willing ears an account of his latest wrinkle—to wit, a managerial flank movement.

"You know this is Kellogg's last season." The surface of the Pond was as smooth as glass as these words were spoken. "Naturally she has a good deal at stake in leaving a creditable farewell impression on every audience before which she appears. Having sung some eighty nights, and being somewhat fatigued from continuous travel, she positively refuses to sing unless her voice is in perfect condition. Well, three or four times she has felt 'a little bit under the weather'—that's a quotation I believe—and I have had to give a concert without her. This has happened in Rochester, Syracuse, and one or two other places.

"There is, of course, always a big advance sale, and to return the money would entail a great loss. What do I do? Do I make a fuss, and advertise that Kellogg will not appear? Not at all—and here my little wrinkle comes in.

"I buy out the local manager first of all at a fair price, which is easily done, because the l. m. is glad to get something handsome down. Then I let the people buy all the tickets they please at the door. When the advertised time for the entertainment arrives I make my appearance and get off the following characteristic remarks: 'Ladies and gentlemen—Miss Kellogg is unable to appear this evening. [Here a buzz of disappointment pervades the house, but I am prepared for that.] Although there is nobody on the concert stage who can replace the greatest of living singers, I have a number of artists fortunately on hand, who I, think, are able to give you a pleasant evening's amusement. I ask you to remain in your places until the concert is over, and then all who are dissatisfied may get their money returned at the box office. I shall be glad to have kept them away from home even on these terms.'

"Well, nobody leaves after my little speech, which always puts the people in good humor. Then the performance begins and goes off with a phizz! for my troupe can't be equalled, you know.

"After the show is over the money is ready at the box-office for those who wish it back. The concert has given such general satisfaction that nobody takes advantage of the offer—how could anybody after hearing the excellent concert? I am several hundred dollars in pocket; I have not lost favor by dismissing an audience without satisfaction, and manager and public are happy. Of course I do not pay Kellogg when she cannot sing, and this adds another big item to my pile. Now you know my little wrinkle. Publish it to the profession, that managers may profit by it—see?"

Here the beaming Major paused, and before we fairly felt the void, he was gone, like a lively spook, as suddenly as he came.

While we do not exactly commend the Major's scheme, we give it the publicity its ingenuity certainly merits.

Pen and Pencil.



If we had men of experience here like Brough, Reece and Farnie in London, who make a specialty of translating libretti, our managers could afford to pay them large prices for their work, and the chances of a French or German comic opera's success would be measurably increased. The pub-



He expects comedy in a composition of this kind, and when they don't get it they are naturally dissatisfied. The idiots—however they may be—that are employed to do the translations are grossly incompetent for the work. They merely render good French or German—as the case may be—into bad English, spoil the “points” of the original, and



give us nothing as a compensation in return but their innate inanities. The dialogues are rubbish, the lyrics preposterous, and expensive costumes, scenery and accessories are thrown away on this species of sheer trash, which the public will not stomach. The remedy is simple—so simple indeed that I will not point it out.

Upon such an altar of imbecility was Apa-



Prince Pritchard.

june, played in English at the Bijou, sacrificed. The music is catchy; the story full of good possibilities, and the German text was as bright as a silver dollar fresh from the mint. I do not understand why such a worthless property as this same English version should have created litigation; it is not as valuable as the paper it is written on. I believe the forces of Managers McCaull and Mr. Blanchett are at work on Strauss' Merry



Some of the Chorus.

war already, so Apajune is fated, it would seem, to be of short duration at the Bijou. There is an absence of acting talent in the Bijou and Melville's consolidation that is by

no means atoned for by the musical strength. Outside of Emily Melville herself, there is not an actor in the whole troupe. This is another drawback to Apajune, which like most similar triffles is nothing, if not well played. Still, on Saturday night the operetta ran smoothly along for the first two sets, and would have so continued to the end had sufficient rehearsal been indulged in previous



to the first performance. But time was limited, Miss Melville was ill, and could not attend to all the preliminaries for that reason. She did well as Natalitzka, and for genuine spirit without affectation commend me to Melville in preference to all the Lewises.



and—I was going to say “Dolores,” but on second thought I won't—in the business. She is not young, she is not handsome, but there is a freshness and wholesomeness



about her acting that dwarfs these [apparent] disadvantages. She was nervous, but she abored pluckily and won the approbation of the audience in reward. Elma Dolores, as the Princess, was also pleasing. She is



“massive,” and reminds one of Lady Jane Roche, possessing more or less that lady's delightful vein of humor. Her voice is good and well trained. She should stay here—we cannot spare too many clever people for the road. Greensfelder was as bad as usual. His comedy business is about as funny as a doctor at his post-mortem labors. A Jew was done by somebody whose name escapes me, in the gross caricaturing style of Frank

Bush. The popularity of these cruel libels on a worthy race has passed by. The rest of the men were uneasy, but they sat some



of the music delightfully. The trio at the close of the first act and the “Quack, Quack!” song were more pleasing.

Apajune will not run long. I dropped in again Monday night and noticed that the company had been working very hard since the opening, for everything was going like clockwork. It will repay a single visit—if you've seen what is doing at all the other places. Merry War is a charming comic opera. When it is done it should make a hit, if the book isn't ruined by the adde-

PEN.

A History of the Early Stage.

II.

THE CHINESE DRAMA.

The oldest drama is unquestionably that of the Chinese. Unfortunately for the historian the exclusive characteristic of this people, and the absence of written records renders investigation difficult. Probably a complete and exact account of the origin and progress of their dramatic performances will never be obtained. Shrouded as are the earliest facts concerning the subject by ignorance and superstition, we are happily enabled to supply many of the links that are missing from analogous reckoning and by means of the legendary element which is such a distinctive part of the chronicles of every barbaric nation.

Dramatic representations began in China about 2200 years B. C. This was before the Deluge, as described in Genesis, and naturally enough it is supposable that the Celestial kingdom was not among those nations engulfed by the Flood. The discrepancy of the writers of the Bible in forgetting to mention the escape of China may seem singular, but the story of the great shower's destroying the whole inhabited globe—Noah and family of course excepted—is easily reconciled with this theory by remembering that the “world” in those times meant that part of the earth's surface now known as Asia Minor. The Chinese were unknown to the descendants of Noah until eight hundred years after the Deluge, when merchants of Babylon and Phoenicia learned of their existence and began to ply a desultory but profitable trade with the Mongolians dwelling on the Northwestern boundary of all that part of Asia then known. The absurdity of the argument that the Chinese are a Semetic race is made evident by these simple facts, without bothering with further inquiry.

The birth of the drama in China shows the marvellous dramatic instinct which belongs to every people, for it came into being itself, without assistance from outside forces, and it grew to flourishing proportions unaided by the progress of the same institution in India, Greece, Assyria or those other countries where early it became a wonderful social factor.

I maintain that the drama of this remote land originally arose from a confluence of national dance and song. These divisions were rudely employed to signalize events of great public importance. Imperial decrees called for celebrations of a saltatorial and musical description at stated periods. These were intended for royal pleasure, and they probably took place to commemorate victories, civil strife, peace, plenty and great state occasions. By and bye it was found that dumb show, added to the merry dance and song, added zest to the entertainment. People believe that pantomime originated in Italy, which is quite true so far as the pantomime of the French and English theatre is concerned. But the real beginning of pantomime was in China. One of these poet-hinches—of great antiquity—symbolized a national upheaval and the conquest of the country by the ancient usurper Wen Wang. Others bore a less dignified character, and were of humble intent.

The traditions of the Chinese, still cherished, give to an Emperor named Wan-Tse the credit of having devised spoken theatre representations. The palm for this service however, is on the other hand awarded by the Chinese actors themselves to another Emperor who lived about two hundred and fifty years later, who was honored with the title Heun-Tsung. This gentleman was also a musical genius. He invented several new instruments which are retained to this day by Chinese musicians.

The Celestials slow to accept innovations, took kindly to the spoken drama, and after Heun-Tsung's death (about 720 A. D.) pantomime went out of fashion, being used for

immoral exhibitions only, unsupported by kingly patronage. From this on the play flourished.

Under the Tang dynasty (from 720 to 907) it illustrated extraordinary events of the times—doing duty as a sort of *Le Monde Illustré* for the “Heavenly Chinese.” This may be called the period of Heroic Drama, or in the language of the country, Tchouen-Khi.

Under the Tsung dynasty (from 960 to 1190) a sort of operatic play made its appearance. The principal character chanted his words while the others spoke. This was called Hi Khio and the lyric element was always favored thereafter by the public.

Under the Kiu and Tuen dynasties (from 1125 to 1367) a classical drama came into existence, which was known as Tuen-Peu and Tsa ki. The plays dealt with various subjects, and were a vast improvement in construction and poetic qualities, over their predecessors. During this period eighty-five dramatists lived, who composed over five hundred plays, many of which are extant. One hundred and fifty years ago an Italian priest named Premare visited China, and astonished the world of letters by the first discovery of such a thing as a Chinese play. It was a tragedy called Tchao Chi Cu Eul (*Le Petit Orphée du maison Chao*). It told a connected story of the mishaps and vicissitudes of an imperial prince, the young heir to the throne, who, like Moses, was saved from death by being placed in a chest and launched upon a river to escape the murderous plot of a reigning relative. Voltaire paid a brilliant tribute to the intelligence of the Chinese people by taking the story of one of their popular ancient dramas for a tragic composition in which to picture Chinese customs. Pi Pa Ka was the name of a sort of melodrama which achieved great popularity in the Fourteenth century, from which time to the present little advance has been made in this branch of art.

Although there is but scanty data on which to base a dramatic history of the Chinese, the brief narrative I have given of the principal known points will give my reader a slight insight into it. Ennobled by national support and approbation, denied the advantages of social intercourse with other nations, it is notable that the drama should have existed at all, much less reached a distinguished prominence among this people. Undisturbed by internal disturbances, dire political events, and governmental catastrophes, the Chinese theatre has held sway in its capacity of public amusement for centuries, exerting an immense influence over the inhabitants of the most numerous but least known despotism on the face of the globe. The love of healthful recreation is dominant in the Mongolian nature, and it is probable, unless foreign corruptions creep in, the drama will continue to exist in China until the end of time. I cannot but bow in admiration to this well-developed feature of a strange country's history, and accord it that full measure of respect to which it is certainly entitled.

PAUL FORRESTER.

The Giddy Gusher



ON PATTI.

Thirty years ago by the town clock the little two-and-a-half foot Gusher was led by the hand into a hotel parlor where a select concert was given. A certain Mr. Strakosch played the piano; a small Russian named Miska Hansen did the fiddle to fit, and a small girl my own size, black as an ink bottle, with a pair of yellow satin pantalettes on her slim legs stood by the pianist's side and sang “Ab! Non Giungere!” there was a lump like an Adam's apple in the little creature's throat, and no canary ever had a sweeter voice. We played next day together on a balcony of the hotel and I lost my child's heart to Adelina Patti. The Gusher had a nobler voice of mammoth proportions that could be heard (and often was) a mile away. We organized an opera company immediately, and sang “Take Now This Ring” till everyone in the neighborhood thought it was a twenty-four foot rope one, and a prize fight was coming off under their pious Connecticut noses.

Just as this combination of Patti and Gusher got well under way a famous painter and a splendid singer entered our improvised opera house and stopped the performance.

“Don't do that, my child,” he said to Adelina. “You will strain and injure your voice; and that voice will yet hang your neck with diamonds as big as your handsome eyes; that voice will call all the world to kneel at your feet, and the world will obey.”

I knew blessed well it was the yellow

satin pantalettes that would subjugate the world. I gave in to that, but the jewels I made a stand at.

“And mustn't I strain my voice, father?” I asked. “Will my voice ever call the world to kneel?”

“I think I will call 'em to stand and deliver,” answered that virulent parent, “for if nature ever fitted out at birth a natural highwayman, an incipient pirate, an embryo freelance, here it is, and he laid his hand tenderly on my snarly head.”

The little Patti left that country town on the next day, Monday, and the Gusher mourned her till Tuesday (when she transferred her affection to Charles Freeman, the American giant, who in company with an India rubber man, came to the hotel for show purposes.

“Now,” said I to myself, “the spirit of prophecy dwelt in my father before me,” as Adelina Patti came slowly on in the ball-room scene of Violetta Monday night. Never in the memory of man has there been seen such diamonds. Ladies had admired the splendid pearl earrings, surrounded by brilliants, and the innumerable small pieces of diamond jewelry she wore in the First Act—the stunning turquoise set with diamonds in the country home of Act 2d, but when they beheld one necklace close around the melodious throat, and one hanging loosely just below, and four necklaces swung across the breast of her white satin dress, intercepted by bars of brilliants—when they saw the butterfly of precious stones fluttering on her shoulder, and [more especially when they gazed on a bracelet that seemed to have prisoned the electric light and the aurora Borealis, then women got their eyes quite half-way into their lorgnettes, and several accidents happened getting them out.

Without doubt Patti had over \$100,000 worth of diamonds on her person in that act. The stones were of immense size, and they were of royal quality.

Two years ago last Summer she was singing at Her Majesty's Opera House in London. The seats were two guineas (that is \$10.25), and everyone at that occupied on the vast ground floor. The galleries averaged 21 each seat, and they were crowded. Patti was not during that whole season in the voice she is this Winter. She was not as carefully dressed, nor in as good form generally, but at the close of “Ah! For's e lui” I saw her recalled fifteen times; almost everyone on their feet; the air white with handkerchiefs; the house a babel with “Bravas.” Here these blessed Yankee sat colder than John Brownbody, and though they thawed out a little in one or two places, the auditorium was so chilly that only for a red headed girl next seat and my individual calorie, I'd have caught a severe cold.

The papers go for the support. The same old Tremold Nicolini was the Alfred in London, and the shabbiest sort of creatures were the gorgeous guests of the occasion. I believe manager's think they have done their duty to God and man when they put Patti before 'em unbolstered and unaided. I was going to say unadulterated. Just Patti, pure and simple. I suppose they have. They are generally so used up in pocket after signing a contract with the Diva that they can do no more.

And now lets say a word or two about the high cockolorum attitude taken here about Patti on the score of virtue. Will the idiots never learn that the morals of the artists have nothing whatever to do with the value of an evening's entertainment? If folks want to pay their money for virtue, let 'em get Mrs. Hamilton Fish to do Violetta and Peter Cooper for Alfred. A nine-week-old camp meeting will be a fool to that daisy of a cast. But if people go to operas to hear music well sung, to see good acting, let them take their Patti and Bernhardt straight and make no wry faces.

There's such a howl about the impropriety of conduct in famous performances that it's a wonder some able bodied man like Sam Colville don't go out among the popular singing class leaders of the primitive and pure districts of Peoria or Pennyan and organize a troupe of strictly virtuous women, and some men, (who have not bust up all the Ten Commandments) just as a speculation.

But I suppose that wise old party knows as well as the Gusher that he'd be stuck in the first week and left to pray out alone.

Mr. Abbey can't be abused for this company of Patti's. Patti wouldn't have Campanini if Campanini was in the market cheap, and for the business she will have to do. Helen Dingenon is first-rate. She is a finely educated woman and can sing. Mrs. Knox and Salviata are not as ample as the two people with Gerster who sing their line of business, and the chorus are brilliantly clean. With Madame this and Mademoiselle that in the recesses of her own apartment the public have nothing whatever to do. They pay their money for artistic work done properly on the stage; in the case of Patti in opera they will never have anything again as good. Let the dear society censors look out as sharp for the private life of the Rev. Delceterius Dicaulum and refrain from investigations about artists, they will reap their reward in their own families—that is the advice of

THE GIDDY GUSHER.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

NOTICE TO CORRESPONDENTS.

Correspondents who have not yet returned their old credentials, with detached photographs, are requested to send them in at once in order to secure a renewal of their cards.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANTHONY AND ELLIS' UNCLE TOM NO. 1: London, O., 2; Columbus, 3, 4; Soldiers' Home, Dayton, 6; Springfield, 7.
ALEX. CAUFMAN: Corry, Pa., 3; Warren, 4; Bradford, 6; Jamestown, N. Y., 7; Buffalo, 8, 9.
ALVIN JOLIN (C. L. DAVIS): Gainesville, Texas, 3; Dallas, 3, 4.
ANTHONY AND ELLIS' U. T. C.: Cleveland, O., Feb. 27, week.
ALICE OATES: Omaha, Neb., 2, 3, 4.
ALL AT SEA COMB.: Norwalk, Conn., 2; New Haven, 3, 4.
ATKINSON'S JOLLITIES: Elmira, N. Y., 2; Auburn, 3, Albany, 6.
ANNA DICKINSON: Leavenworth, Kan., 2; Kansas City, Mo., 3, 4; Quincy, Ill., 6; Bloomington, 8; Springfield, 9; Ottawa, 10; Joliet, 11.
AOL OPERA CO.: St. Louis, Feb. 27, week.
ANNIE FIKLEY: Chicago, Feb. 27, week.
Grand Rapids, 6, 7; Jackson, 8; Ann Arbor, 9, 10; Adrian, 11; Joliet, 12.
ABBY'S ENGLISH OPERA CO.: Louisville, Ky., 2, 3, 4; Cincinnati, O., 6, week.
ADA GRAY: Erie, Pa., 2; Titusville, 3; Franklin, 4; Oil City, 6; Newcastle, 7; Sharon, 8; Greenville, 9.
BENNETT AND MOUTON OPERA CO.: Governor, N. Y., 2; Canton, 3, 4; Potsdam, 6, 7; Norwood, 8; Antwerp, 9, 10; Water, town, 11.
BOSTON IDEAL OPERA CO.: Boston, Feb. 27, week.
BUTLER'S TWO NIGHTS IN ROME: Baltimore, Md., Feb. 27, week; Cleveland, O., 6, week; Pittsburgh, Pa., 13, week.
BUFFALO BILL: Illion, N. Y., 2; Amsterdam, 3; Glen Falls, 4; Saratoga, 6; White Hall, 7; Rutland, 8; Watford, 9; Albany, 10; Poughkeepsie, 11.
BARTLEY CAMPBELL'S GALLEY SLAVE CO.: Brooklyn, E. D., N. Y., Feb. 27, week.
BARTLEY CAMPBELL MY GERALDINE CO.: Brenham, Tex., 2; Houston, 3, 4; New Orleans, 5, week; New York City, 19.
BROOKS AND DICKSON'S WORLD CO.: No. 1: Cleveland, O., Feb. 27, week; Troy, N. Y., 6, 7, 8; Newark, N. J., 9, 10, 11.
BROOKS AND DICKSON'S WORLD CO.: No. 2: Montgomery, Ala., 2, 3; Columbus, 4; Atlanta, Ga., 6, 7, 8; Augusta, 9; Savannah, 10, 11.
BIG FOUR COMB.: Chicago, 27, week.
BIRNEY'S MINSTRELS: Rondout, N. Y., 2; Kingston, 3; Hudson, 4; Albany, 6, 7, 8; Troy, 9, 10; North Hampton, Mass., 11; Holyoke, 13; Springfield, 14; Westfield, 15.
B. MCMALEY COMPANY: St. Louis, Mo., 27, week.
BAKER AND FARROW: Sandusky, O., 2; Toledo, 3; Chicago, 6, week; Milwaukee, 13, 14, 15.
COLLIER'S BANKER'S DAUGHTER, No. 1: Philadelphia, 6, week.
COLLIER'S BANKER'S DAUGHTER, No. 2: Alliance, O., 2; Salem, 3; Ravenna, 4; Kent, 6; Youngstown, 7; New Lisbon, 8; Newcastle, Pa., 9; Mercer, 10; West Bridgewater, 11; East Liverpool, O., 13; Steubenville, 14.
CROSBY'S CELEBRATED CASE: Oswego, N. Y., 3; Auburn, 4; Moravia, 6; Ithaca, 7; Canandaigua, 8; Leroy, 9; Attica, 10.
COL. ROBINSON'S FOUR CLOWNS HUMPTY DUMPTY CO.: Newberry, S. C., 2; Columbia, 3.
CHARLES FOSTELLE: Newburyport, Mass., 2; Marlboro, 3; Orange, 4; Fitchburg, 6; North Hampton, 7; Westfield, 8; Holyoke, 9; New Haven, Conn., 10, 11.
CARRENO DONALDI: Burlington, Ia., 2, 3.
CHARLOTTE THOMPSON: Ashland, Pa., 2; Pottsville, 3; Bethlehem, 4; Easton, 6; Wilkesbarre, 7; Hampton, N. Y., 8; Elmira, 9; Syracuse, 10; Auburn, 13.
CARLTON-MURRAY CO.: Jacksonville, Ill., 27, week.
COMLEY AND BARTON OPERA CO.: Philadelphia, Pa., 27, week; Baltimore, Md., 6, week; New York City, 13, four weeks.
DION BOUGHACALLY: Springfield, Mass., 2; Hartford, Conn., 3; New Haven, 4; New York City, 6.
DUPREZ AND BENEDICT'S MINSTRELS: Ottawa, Ia., 2; Burlington, 3; Parsons, 4.
EDWIN CLIFFORD'S DRAMATIC CO.: Savin Falls, Minn., 27, week; Minneapolis, 6, week.
ERIC BAYLEY'S COLONEL CO.: Brooklyn, 27, week.
EDWIN BOOTH: Cincinnati, 27, week.
EMILIE MELVILLE OPERA CO.: New York City, 27, week.
FRED B. WARDE: Frankfort, Ky., 2, 3, 4.
FANNY DAVENPORT: Indianapolis, Ind., 2, 3, 4; Lafayette, 6; Peru, 7; Burlington, 8.
FRANK MAYO: Pittsburgh, Pa., 27, week; Philadelphia, 6, week.
FLORENCE HERBERT: Sedalia, Mo., 27, week; Moberly, 6, week.
FRANK GARDNER'S LEGION OF HONOR CO.: Chicago, 27, week; Philadelphia, 6, week.
FORD'S OPERA CO.: Cincinnati, 27, week;

Pittsburg, Pa., 6, week; Baltimore, Md., 13, week.
FAY TEMPLETON OPERA CO.: Cairo, Ill., 2; Des Moines, Ia., 6, week.
GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Rome, Ga., 2; Griffin, 3; Milledgeville, 4; Macon, 6; Columbus, 7; Enfield, Ala., 8; Montgomery, 9; Selma, 10; Montgomery, 11; New Orleans, 12, week.
GUS WILLIAMS: Lewiston, Me., 6; Bangor, 7; Augusta, 8; Bath, 9; Portland, 10, 11; Portsmouth, N. H., 13; Newburyport, 14; Gloucester, 16; Lowell, 17.
GLOBE DRAMATIC CO.: Hastings, Neb., 27, week; Grand Island, 6, week.
GENEVIEVE WARD: Auburn, N. Y., 2; Syracuse, 3, 4; Oswego, 6; Utica, 7; Amsterdam, 8; Troy, 9, 10, 11; Albany, 13, week.
HAVERLY'S STRATEGISTS: Kansas City, Mo., 2; St. Joe, 3, 4; Denver, Col., 6, week; San Francisco, 13, four weeks.
HAVERLY'S NEW MASTODONS: Lafayette, Ind., 2; Terre Haute, 3; Indianapolis, 4.
HAVERLY'S EUROPEAN MASTODONS: Washington, 27, week; Baltimore, 6, week.
HILL'S DRAGON CRANKETT CO.: Chicago, 27, week; Racine, Wis., 6.
HILL'S ALL THE RAGE: Middletown, N. Y., 3; New York City, 6, week; Baltimore, 13, week.
HERNE'S HEARTS OF OAK: Chillicothe, O., 6; Zanesville, 7; Wheeling, W. Va., 8; Canton, O., 9; Akron, 10, 11.
HAGUE'S EUROPEAN MINSTRELS: Philadelphia, 6, week.
HILL'S JOSHUA WHITCOMB: Brooklyn, E. D., N. Y., Feb. 27, week; Brooklyn, 6, week.
HERMANN: New Orleans, La., 26, week.
HARRY DEAKIN'S LILLIPUTIAN OPERA CO.: Hannibal, Mo., 2; Louisville, 3; St. Charles, 4; St. Louis, 6, week.
HELEN COLEMAN'S WIDOW BEDDOTT: La Porte, Ind., 2; Niles, Mich., 4.
HYDE AND BEHMAN'S MULDOON'S PICNIC CO., No. 1: Parkersburg, Va., 2; Newark, O., 3; Chillicothe, 4; Cincinnati, 6, week.
HYDE AND BEHMAN'S MULDOON'S PICNIC CO., No. 2: Kokomo, Ind., 2; Wabash, 3; Peru, 4; Marion, 6; Elkhart, 7; Waukegan, Mich., 8; Racine, Wis., 9; Beloit, 10; Jansville, 11; Freeport, Ill., 13; Galena, 14; Dubuque, Iowa, 15; Davenport, 16; Burlington, 17.
HYDE AND BEHMAN'S SPECIALTY CO.: Hamilton, Ont., 2; Toronto, 3, 4; Detroit, 6, week.
HYDE AND BEHMAN'S MULDOON'S BLUNDER CO.: Corning, N. Y., 2; Hornellsville, 3; Erie, Pa., 4; Detroit, 6, week.
HAKLON BROTHERS: Philadelphia, 27, week; Cincinnati, O., 6, two weeks; Chicago, 20, two weeks.
JOSEPH MURPHY: Lowell, Mass., 2; Millford, 3; Fall River, 4; New Bedford, 6; Newport, R. I., 7; Pawtucket, 8; Providence, 9, 10, 11.
JEFFREY'S LEWIS (Two Nights in Rome): Baltimore, Md., Feb. 27, week; Cleveland, O., 6, week; Pittsburgh, Pa., 13, week.
JANAUSCHKE: Detroit, Mich., 2, 3, 4; St. Louis, 6, week.
JAY RIAL'S UNCLE TOM: San Francisco, Cal., 27, week.
JARRITT AND RICE (FUN ON THE BRISTOL): St. Paul, Minn., 2, 3, 4.
JOHN A. STEVENS: Providence, R. I., 27, week.
J. K. EMMETT: New Orleans, 27, two weeks; Memphis, Tenn., 13, 14, 15; Evansville, Ind., 16, 17, 18.
JOHN McCULLOUGH: Nashville, 2, 3, 4; Montgomery, 6, 7; Mobile, 8, 9, 10, 11; New Orleans, 13, week; Memphis, 20, week.
JOHN T. RAYMOND: Scranton, Pa., 2; Easton, 3; Trenton, N. J., 4; Washington, D. C., 6, week; Baltimore, Md., 13, week.
KATHERINE ROGERS: Utica, N. Y., 2; Rome, 4; Watertown, 6; Ogdensburg, 6; Cortland, 7.
KELLOGG CONCERT CO.: Hartford, Conn., 2; Springfield, 3; Rochester, N. Y., 6; Hornellsville, 7; Olean, 8; Bradford, 9.
KATE CLAXTON: Chattanooga, Tenn., 3; Murfreesboro, 4; New Albany, Ind., 6; Richmond, 8; Indianapolis, 9, 10, 11.
KIRKALDY BROTHERS COMB.: Indianapolis, Ind., 2, 3, 4; Chicago, 6, week; St. Louis, Mo., 13; Cincinnati, 20; Brooklyn, N. Y., 27.
LEAVITT'S MINSTRELS: Stockton, Cal., 2; San Jose, 3, 4, 5; San Francisco, 6, four weeks.
LEAVITT'S VAUDEVILLE CO.: Salt Lake City, U. T., 2, 3, 4; Cheyenne, W. T., 6, 7; Council Bluffs, Ia., 8; Lincoln, Neb., 9; Omaha, 10, 11; St. Joseph, Mo., 13; Kansas City, 14, 15; Quincy, Ill., 16; Burlington, Ia., 17; Springfield, 18, 19; St. Louis, 19, week; Chicago, 27, week.
LOTTA: Quincy, Ill., 2; Springfield, 3; Peoria, 4; Chicago, 6, two weeks; Terre Haute, Ind., 20.
LAWRENCE BARRETT: New York City, Feb. 27, two weeks; Philadelphia, 13; two weeks.
MR. AND MRS. W. J. FLORENCE: London, Can., 3; Hamilton, 4; Troy, N. Y., 6, 7, 8, 9; Newark, N. J., 11; Brooklyn, N. Y., 13, week; Brooklyn, E. D., 20, week; Boston, 27, week.
MILTON NEBLES: New York City, 27, week; Brooklyn, 6, week; end of regular season.
MR. AND MRS. G. S. KNIGHT (BARON RUDOLPH): Buffalo, N. Y., 27, week; Cleveland, O., 6, week; Sandusky, 13; Toledo, 14; Ann Arbor, 15; Bay City, 16; East Saginaw, 17; Flint, 18; Grand Rapids, 20; Muskegon, 21; Jackson, 22; Detroit, 23, 24, 25.
MME. GEISTINGER: San Francisco, Feb. 27, three weeks.
MITCHELL'S PLEASURE PARTY: Waltham, Mass., 2; Portsmouth, N. H., 3; Biddeford, Me., 4; Portland, 6, 7; Lewiston, 10.
MARY ANDERSON: New Haven, Conn., 6, 7; Bridgeport, 8; Waterbury, 9; Springfield, Mass., 10; Holyoke, 11; Hartford, Conn., 13; Fall River, Mass., 14; New Bedford, 15; Providence, 16, 17, 18.
MY PARTNER CO. (Aldrich and Parloe): Portville, Pa., 2; Harrisburg, 3; Altoona, 4; Pittsburgh, 6, week.
M. B. CURTIS: New York City, Feb. 27, three weeks.
MADISON SQUARE THEATRE CO., No. 1 (Hazel Kirke): Memphis, Tenn., Feb. 27, week; St. Louis, 6, week; Cincinnati, 13, week; Cleveland, 20, week.
MADISON SQUARE THEATRE CO., No. 2 (Hazel Kirke): Clinton, Mo., 2; Stirling, Ill., 3; Dixon, 4; Freeport, 6; Rockford, 7; Dubuque, Ia., 8; Cedar Rapids, 9; Iowa City, 10; Washington, 11; Ottumwa, 13; Des Moines, 14.
MADISON SQUARE THEATRE CO., No. 3 (Hazel Kirke): Red Bank, N. J., 2; Keyport, 3; Freehold, 4; Rahway, 6; Lambertville, 7; Trenton, 8; Bordentown, 9; Mt. Holly, 10; Burlington, 11.
MADISON SQUARE THEATRE CO., No. 4 (Hazel Kirke): Marshall, Mich., 2; Albion, 3; Ann Arbor, 4.
MADISON SQUARE THEATRE CO. (The Professor): Jersey City, N. J., 2, 3, 4; Brooklyn, N. Y., 6, week; Brooklyn, E. D., 13, week; Boston, 20, week; Philadelphia, 27, week.
MINER LOONEY COMB.: Newark, N. J., 2;

Brooklyn, N. Y., 6, week; New York City, 13, week.
MAGGIE MITCHELL COMB.: New York City, Feb. 27, two weeks.
MILE. RHKA: East Saginaw, Mich., 2; Battle Creek, 3; Kalamazoo, 4; Chicago, 6, week.
MCINTYRE AND HEATH'S MINSTRELS: Richmond, Ky., 2; Danville, 3; Harrodsburg, 4.
NEIL BURGESS COMEDY CO.: Ashland, Pa., 2; Danville, 3; Pittston, 4; Towanda, N. Y., 6; Waverly, 7; Batavia, 8; Utica, 9; Auburn, 10; Seneca Falls, 11; Oswego, 13; Watertown, 14; Brockville, Can., 15; Ottawa, 16, 17, 18; Montreal, 20, week.
NAT C. GOODWIN, JR.: New York City, Feb. 27, four weeks.
NEW ENGLAND OPERA CO.: Springfield, O., 2; Columbus, 3.
ONLY A FARMER'S DAUGHTER: Cedar Rapids, Ia., 2; Dubuque, 3, 4; Milwaukee, Wis., 6, 7, 8, 9.
OLIVER DOUD BYRON: New Orleans, Feb. 27, week; Galveston, Tex., 6, 7; Houston, 8, 9.
OLD SHIPMATES: Piqua, O., 2; Lima, 3; Defiance, 4; Mansfield, 6; Newark, 7.
ONE HUNDRED WIVES: Lancaster, Pa., 2; Westchester, 3; Wilmington, Del., 4.
PHOBA McALLISTER DRAMATIC CO.: Denver, Col., 27, week; Pueblo, March, 6, 7, 8; Colorado Springs, 9, 10, 11; Leadville, 13, week.
ROOMS FOR RENT CO.: Bethlehem, Pa., 2; Mahanoy City, 3; Shenandoah, 4; Shamokin, 6; Pottsville, 7; Reading, 8; Easton, 9; Lancaster, 10; Columbia, 11; Wilmington, Del., 13; Trenton, N. J., 14.
RICE'S SURPRISE PARTY: Galveston, Texas, 2, 3, 4; Houston, 5; Memphis, Tenn., 16, 17, 18; Nashville, 20.
ROCKERS' COMEDY CO.: Chicago, Feb. 27, week; Minneapolis, Minn., 6, 7, 8; St. Paul, 9, 10, 11; Dubuque, Ia., 13; Clinton, 14; Cedar Rapids, 15; Iowa City, 16; Rock Island, Ill., 17; Burlington, Ia., 18.
RICE'S EVANGELINE COMB.: Baltimore, 13, week; Philadelphia, 20, week; Buffalo, N. Y., 27.
ROBSON AND CRANE: Cincinnati, Feb. 27, week; Pittsburgh, Pa., 13, week; Cleveland, 20, week.
ROSE EYTINGER IN FELICIA: Pittsburgh, Pa., 27, week; Boston, 6, week; Philadelphia, 13, 14.
STRAKOSCH OPERA CO.: New York City, Feb. 27, week.
SALSBUARY'S TROUBADOURS: Chicago, Ill., Feb. 27, week; Lafayette, Ind., 6; Danville, 7; Terre Haute, 8; Vincennes, 9; Indianapolis, 10, 11; Richmond, 13; Sydney, C., 14; Lima, 15; Findlay, 16; Fremont, 17; Sandusky, 18; Dunkirk, N. Y., 20; Elmira, 21; Williamsport, Pa., 22; Harrisburg, 23.
SMITH'S UNCLE TOM'S CABIN CO.: Lawrence, Kan., 2; Topeka, 3, 4.
SOL SMITH RUSSELL: Salem, Mass., 2; Lynn, 3; Marblehead, 4; Nashua, N. H., 6; Concord, 7; Rochester, 8; Great Falls, 9; Dover, 10; Biddeford, Me., 11.
THOMAS W. KENNE: Port Huron, Mich., 2; Bay City, 3; East Saginaw, 4.
THE VILLAS: Ypsilanti, Mich., 2.
THE TOURISTS: St. Louis, Mo., 27, week; Louisville, Ky., 6, 7, 8; Nashville, Tenn., 9, 10; New Orleans, La., 12, week.
TONT DENNIS'S HUMPTY DUMPTY CO.: Philadelphia, Feb. 27, week.
THE HARRISONS: Cleveland, O., Feb. 27, week; Philadelphia, 6, week; Baltimore, 13, week.
VOSES FAMILY: Chicago, 6, week; St. Paul, Minn., 13, 14, 15; Minneapolis, 16, 17, 18; Milwaukee, Wis., 20, 21, 22; South Bend, Ind., 23; Sandusky, O., 24; Erie, Pa., 25.
WILLIAM STAFFORD: Shamokin, Pa., 2; Reading, 3; Harrisburg, 4; Lebanon, 6; Columbia, 7; Lancaster, 8; York, 9; Danville, 10; Williamsport, 11.
WILLIAM HORACE LINGARD: San Francisco, Feb. 27, two weeks.
WILBUR OPERA CO.: Alexandria, Va., 6; Cumberland, Md., 7; Parkersburg, W. Va., 8; Chillicothe, O., 9; Circleville, 10; Springfield, 11.
WILLIE EDOUIN'S SPARKS: Boston, Mass., 27, two weeks.

BOSTON.

A play, The Silver Spoon, that has been produced every Winter for the past thirty years, has nearly no merit whatever, being a hodge-podge of every day life, stupid language and weak plot, yet made one of the most successful of pieces of resistance, owing to the superb creation of Jefferson Watkins by Wm. Warren. The Silver Spoon drew the same fashionable and intelligent audiences at the Museum last week as has been the rule for years. In Warren they always find something to admire, and laugh heartily at the "Member from Cranberry Center"—a character that has become as familiar as the Museum itself, if not very nearly as dear. Folks who have saw Warren as Watkins have gone out to the Antipodes and come back delighted to find Warren and Mrs. Vincent still acting and as full of vitality as ever. They have become inseparably mixed up with their daily existence, and nothing will appear more strange to them when they have to pass the Museum one day and find the names of William Warren and Mrs. Vincent no longer on the bills. Annie Clarke, Charles Barron and Mr. Warren appear this week; also Mr. Haworth's first appearance here since his severe illness. Mr. Haworth achieved great success as Romeo on Saturday night at the Boston to the Juliet of Mary Anderson, he being called before the curtain several times and sharing the honors with the star. Mr. Haworth has made rapid strides in his profession since his advent here, and I know of no actor who has better chances of success. This young actor was a pupil of the late Charlotte Crampton, one of the most gifted and talented women that ever trod the boards, but by her erratic nature destroyed success and life. Miss Anderson is endeavoring to have John McCullough release Mr. Haworth from next season's engagement, in order that he can go in her company as leading man. Pygmalion and Galatea, Hunchback, Romeo and Juliet were the plays presented by Miss Anderson last week. In Pygmalion and Galatea Miss Anderson looked beautiful, and acted better than I have ever seen her. The part is by no means an easy one for the actress, but she delineates the mingled simplicity and love which surrounds the character, having all the requisite dignity and force. Miss Anderson must give us better material than she favored us with during this engagement. The day is past when fifth or sixth rate actors or actresses will be tolerated in this city. Miss Anderson's personal popularity will not compensate for the total lack of ability in others. In the play of The Hunchback, with one or two exceptions, I have never witnessed a performance so devoid of merit. It was an insult to an intelligent public, and should be resented by ignoring such a display of worthless attempts at acting.

The delightful Patience fairly deserves to be called one of the successes of the season. Its revival at the Globe Theatre was attended with the same success that marked its production here some four weeks since. The cast was slightly changed, introducing Rose Stella as Patience, in which the lady finds excellent scope for the display of her charming powers. Her winning manner and perfect naïveté forming a picture of grace and art, and with the aid of her well-known gifts as a singer stamping her as one of the best Patiences seen in this city. Lithgow James as the Colonel, gave his demonstrative acting, was excellent. Harry Bragan as Grosvenor, can be dismissed in a few words, as it was one of the poorest attempts at acting and singing that I ever witnessed. Verlon Jarbeau and Rose Cooke repeated their former successes as Angela and Jane. The chorus could not be excelled either in quality or quantity. This week the Pirates of Penzance, with Brocolini as the Pirate King; Miss Franklin as Mabel. It was expected that Laura Joyce, who is a great favorite in this city, would appear as Ruth, but is prevented by illness from coming here, therefore Rose Cooke assumes the role. That internal nonsense, Pinafore, will be revived for the latter part of the week.

The Rev. Dr. Leeming, the Australian orator, has appeared under the title of Sidney Clifford, at the Gaiety Theatre as Othello and Richelieu. Whatever merits the Doctor may possess as a lecturer, he shows none whatever as an actor. Awkward in gait and gesture, lack of stage knowledge, showing no control of his voice possessing not the slightest knowledge of acting, his exhibition was indeed painful, and I trust that last week's experience will be a lesson, and that the reverend doctor will profit by it. That the stage is not his vocation, and he must seek other fields for the display of his limited power is evident. The support was creditable. J. N. Lanergan as Jasper was good. Edith Stanmore made a charming Desdemona and Juliet; the lady has talent, and should be seen often, as by experience Miss Stanmore's career rank as a meritorious one while acting. This week, Willie Edouin's Sparks.

Joe Murphy did the largest business of the season at the Windsor Theatre. Kerry Gow is one of the most beautiful of Irish plays, and a favorite one here. The company supporting Mr. Murphy is one of the best on the road, Julia Stewart rendering excellent aid by her acting. This week, Celebrated Case by a local company.

A good old-fashioned circus at the Howard this week. A ring has been put down, and all the feats of the arena will be exhibited here. Wm. and David Stevens, Charles Fisk, Linden Leal, and Johnny Patterson, being some of the principal performers.

Items: Pearl Eyttinger was in the city on Sunday last.—J. B. Mason was in New York on Sunday. Mr. Mason will visit Europe during the coming Summer.—Boucicault has twenty three weeks engagements for next season.—Agnes Robertson was in Boston last week.—Blanche Correlli will shortly appear in a new opera.—Edward Taylor, manager for Eric Bayley, has received four offers for next season as manager for different companies.—Sadie Martinot and Miss Bichford came near losing their lives a few days since in returning from Newburyport in special train. They were delayed three hours by the breaking of a wheel, and being thrown from a bridge in consequence.—A Celebrated Case at the Globe Theatre by the Palmer combination from Niblo's.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Salsbury's Troubadours closed an engagement Feb. 25. From a monetary point of view, the week was only moderately successful, a fact mainly attributable to the prolonged strain, caused by the Opera Festival, upon the purses of our amusement frequenters. The little organization has been strengthened by the return of John Gourlay, who assumes Festus Heavysides (his original character), in the most approved style. Nellie McHenry possesses all the requisites that ensure success, and Nat Salsbury's imperfections and limitations still retain their charm. Robson and Crane constitute the current weeks' attraction, followed 6th by the Emma Abbott troupe in a round of the lighter operas, Patience forming the initial programme.

Robinson's Opera House (R. E. J. Miles, manager): The prevailing stagnancy in local theatricals extended its scope to Robinson's, and Florence and the Mighty Dollar, literally speaking, failed to connect to any phenomenal extent, through the channel of the box office. The comedian apparently survives the insidious onslaught of time remarkably, save a slight huskiness consequent upon his recent throat trouble. Estelle Greybrooke, in the absence of Mrs. W. J. Florence, assumed the leading roles and acquitted herself creditably. Edwin Booth's engagement promises to be the most successful of the season, the advance sale of seats already aggregating \$6,000. Richelieu constitutes the opening bill. The Haul-Loes are underlined for 8th.

Heuck's Opera House (James Collins, manager): Frank Mordaunt in Old Shipmates closed an ordinarily successful engagement Feb. 25. The weeks' business was far from commensurate with the merits of the performance, but artists and play created a favorable impression. The support was above the average. Mr. Mordaunt's play was produced here under the personal supervision of the author, E. G. Morris. Ford's Comic Opera company is the current attraction in Patience. Hyde and Behman's Novelty company 6th.

Coliseum Opera House (James E. Fennessy, business manager): Prominent among the features of a rather lengthy programme last week were Annie Hart's vocal selections, the Wesley Brothers, Williams and Peckert's clog dancing. The latter pair were encored nightly. Manager Fennessy had partially arranged with the Muldoon-Whistler combination of wrestlers and athletes for the present week, but latter canceled, and instead a strong olio will be presented.

Items: Manager James Collins of Heuck's, while sojourning at the Occidental Hotel in Indianapolis Feb. 22, was robbed of money and valuables to extent of several hundred dollars.—J. W. McKinley, recently connected with the Sam'l of Posen company in the capacity of advance agent, has joined forces with Frank Mordaunt's Old Shipmates combination, and replaces Jos. Frank as business manager, dating from 24th.—Emma Frank, who assumed the role of The Commodore severed her connection with Mr. Mordaunt's company on same date, and together with her husband returned to New York.—Fred Arthur, in advance of Ford's Comic Opera company arrived 21st.—Harry Mehen, stage manager of Robinson's Opera House, has retired from that position, and Jefferson Fields, heretofore assistant man-

ager of the Grand, has stepped into the vacancy.—John McCullough and his entire troupe, were in the city 25th en route from Columbus, O., to Louisville.—Oscar Wilde, who lectured at the Grand afternoon of 23d, attracted a large audience, the dramatic profession being well represented.—Among the more conspicuous were W. J. Florence, Frank Mordaunt, Nat Salsbury, John Webster and wife (Nellie McHenry), and Marcus R. Mayer. The lecture itself was probably the weakest display of oratorical effort listened to for years, but netted the Unity Club, under whose auspices it occurred, fully \$800.—J. B. McCormack, stage manager of Wooley's Bijou Theatre at Middletown, O., was in town 24th.—Nat Salsbury is having a new play prepared for his Troubadours by Robert G. Morris, author of Old Shipmates. The Brook, while prolific of considerable amusement, has been witnessed too frequently by habitual amusement-goers, and is fast losing its attractive ability.—John Dingers, who heralds the coming of Frank Mordaunt's company, departed 21st, with Columbia, Tenn., as his objective point.—Annie Easter, the Libbie Dear of Florence's Mighty Dollar company, is a daughter of John Essler, the Cleveland manager, and bears a strong resemblance to her illustrious sister Effie Hazel Kirke fame.—Frank M. Robinson, son of Uncle John Robinson, proprietor of Richmond's Opera House, died 24th, at his residence in this city. Deceased was in his thirty second year, and had been an invalid for several months.—The Opera Festival with its incidental expenses, has depleted the purses of our amusement frequenters, judging the lightness of theatrical receipts during the past week.—Manager Charles S. Smith has procured a building permit, and proposes to begin the re-erection of his Vine street Opera House as soon as weather will permit.—George Heuer, treasurer of the Olympic Theatre, in St. Louis, was in town 20th, under Harry Lewis' ministering guidance.

BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): Atkinson's Jollities drew light houses last week and the show was, like the houses, very light. The Two Nights in Rome combination, with Jeffrey and Lewis as Antonio, returned for a week's engagement, and opened to a good house on Monday night. The supporting company was very fair. The week will be divided between Two Nights in Rome and Camille. Next week, Haverly's Mastodons.

Academy of Music (Samuel W. Fort, manager): The Wilbur Opera company gave a very fair performance of The Mascotte throughout the week, and the attendance was above the average. This is the second engagement of this company this season, and it has not materially changed since its last appearance here. Mapleson will give a short season of opera, commencing Tuesday, 2d, with Carmen; Friday, Aida; matinee; Lo-bengrin; and Saturday night, Faust.

Holiday Street Theatre (J. W. Albaugh, manager): Business was extremely light with Hague's Minstrels. The Passing Regiment opened to a big house Monday night. The play is very enjoyable, and the company is a good one throughout. Next week, John T. Raymond in Fresh.

Monumental Theatre (Ad. Kernan, manager): Hyde and Behman's Muldoon's Blunder combination closed a very successful engagement Saturday night, and their performance was thoroughly enjoyable. This week, Milton Jasper's Pathfinders occupy the boards.

Front Street Theatre (Daniel A. Kelly, manager): The programme offered last week was satisfactory in quality and quantity. The drama, The Strangers of New York, introduced Rose Lisle and Valentine Love in the principal roles. The support by the stock company was good. There was also a good olio. Frank Lavarni and Jessie Le Soeur appear this week in the sensational drama, The Road Agents, supported by the stock company. The olio embraces Charles Gardner, Elwood, Laicell, Vanolar, Harry Mills and Pauline Batchelder.

Items: Archibald Forbes will deliver his second lecture Tuesday evening, Feb. 28, at Lehmann's Hall.—The third Symphony Concert of the Peabody Conservatory was given Saturday night. The programme was well selected and well carried out.—J. B. Williams was in town last week ahead of the Passing Regiment.—The Hayden Musical Association will give a concert on Tuesday, 28th, at the Academy of Music. Constance Howard, of New York, will be the pianiste.—Prof. Elviro, of the Pathfinders combination, will send up balloons from the Monumental Theatre every evening except Monday.—The amateur performance of Patience on Monday night of last week cleared \$1,000 for its charitable object.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): F. S. Chanfrau opened Feb. 20 in Kit, which was presented every evening. Mr. Chanfrau appeared at the Wednesday and Saturday matinees in East Lynne and Camille. Colville's Michael Stroffog 27th.

Olympic Theatre (Charles A. Spalding, manager): Ben Maginley in Deacon Crankett had a good week's business. Smith and Mestayer's Tourists Feb. 26.

People's Theatre (W. H. Smith, manager): Barry and Fay's Muldoon's Picnic opened Feb. 19 to an overflowing house. Business very good all the week. Barney McAuley in A Messenger from Jarvis Section 26th.

Pope's Theatre (Chas. A. Pope, manager): Yonth, by the Boston Theatre company, was presented here for the first time Monday, Feb. 20, to a good house. The cast and scenic effects were very fine; the battle scene and departure of the troops grand. It will be presented all next week, and will be succeeded by Hazel Kirke 5th.

Items: Oscar Wilde lectures Feb. 25 at Mercantile Library Hall. The house is almost all sold in advance. Later in the evening he will have a reception at the rooms of the Press Club.—The Boston Theatre company does not play on Sundays, and on the 26th Rickoff's German company will appear in Fatinitza. Mathilde Cottrell will appear as Vladimir, supported by a strong cast.—Edward Zoed, a well known German journalist and critic, died here on the 23d of liver complaint. He was 38 years of age.—Lizzie Keller and Phil Branson have arrived home from the L'Afrigue season in New York. They were well received by the public, notwithstanding the very prejudiced criticisms of the daily press.—Agnes Benton's Little Bo Peep performance by St. Louis juveniles opens Feb. 27 at Mercantile Library Hall.—A dramatic extravaganza, Princess Chrysaline, written by Mrs. Miles Sells, a leading society lady, has become very popular here from its representations at several of the St. Louis halls and theatres, and is particularly adapted for children's representations. It was written in two nights, but is a charming little work.

PHILADELPHIA.

There is nothing particularly new at the theatres this week. *Le Voyage en Suisse* continues at the Arch. Its first week packed the theatre nightly. There has been no better paying attraction on any Philadelphia stage this season. The *Lights of London* entered on its second month on Monday night at Haverly's, and still draws large audiences. The Comley-Barton continues at the Chestnut Street Opera House this week, playing *Olivette* and *Patience*, and the only new attraction is at the Walnut, where Tony Denier's H. D. company began a week's engagement Monday.

At the stock and variety theatres business continues good. At Wood's the *Pearl of Savoy* was produced Monday night, and at the Eighth Street the *Lottery of Life*. The American announces *Viola Clifford's* Minstrels; the National, Colonel Snelbaker's United Triple Show, and the Grand Central, Sam Devere's *Jasper*. *Carcross* Minstrels produced a new burlesque Monday night, called *The Black Detectives*; and at Thatcher's Arch Street Opera House there is a fresh and very valuable programme.

Items: News has been received in this city of the death at San Francisco of William D. Gemmill. He was formerly a merchant in Market street, but drifted into theatrical management and sunk his fortune at the Chestnut, now passed into Haverly's hands. —The Banker's Daughter returns to the Opera House next week. —Sam Hague's British Minstrels follow the Hanlon Bros. at the Arch. —A handsome souvenir was given each lady patron of Haverly's on Monday night when the *Lights of London* began its second month. —The Lyceum will open on Thursday of this week with *Youth*. Great preparations have been made and the theatre has been closed for several days. —The Harrisons come back to the Walnut next week. —The star course at the Academy opened on Monday night with a Kellogg concert which was highly enjoyable.

BROOKLYN.

Park Theatre (Col. W. E. Sinn, manager): Denman Thompson has returned to large audiences in Joshua Whitcomb. Last week, Maggie Mitchell.

Haverly's Brooklyn Theatre (E. S. Keys, acting manager): The Colonel was produced on Monday evening for the first time in Brooklyn, and met with a hearty reception. Next week, the Professor.

Grand Opera House (N. Norton, manager): Joseph Proctor in *Nick of the Woods*, supported by the stock, holds the boards this week; business is good.

Hyde and Behman's Theatre (E. C. Gooding, manager): Frank I. Frayne in *Mardo*, supported by Harry Miner's Dramatic company, to good business.

Academy of Music (E. A. Wier, manager): "Travels in Sunny Spain" was the subject of Mr. Stoddard's lecture on Monday evening. Florence and Naples will be discussed Thursday evening.

ALABAMA.

Shonster's Opera House (P. H. Morris, manager): Oliver Doud Byron Feb. 22 to fine business. Coming: George H. Adams' H. D. 8th; Hague's Minstrels 14th.

Mobile Theatre (T. C. DeLeon, manager): Madison Square Theatre company, No. 1, in Hazel Kirke Feb. 17 and 18 to large fashionable houses; Hermann 20th to good business. This week, Oliver Doud Byron.

COLORADO.

Denver. Tabor Grand Opera House (W. H. Bush, manager): Phosha McAllister Feb. 21 for two weeks to medium business; a fairly balanced company is her support. They are playing *London Assurance*. Haverly's Strategists 6th; Gov. Tabor gave the children of Denver a free matinee on Washington's birthday; twenty-five hundred children witnessed the performance, and as many more were outside unable to gain admittance.

Palace Theatre (Ed. Chase, proprietor): The bill at this house is good, and business large.

CONNECTICUT.

Meriden. Wilcox Opera House (T. H. Delevan, manager): Skiff's California Minstrels Feb. 22, to a \$325 house. Sol Smith Russell, 23d, to a \$400 house.

New Haven. Carl's Opera House (Peter R. Carl, proprietor): Archibald Forbes lectured Feb. 21, to small audience on account of inclement weather. The Boston Ideals, 22d, produced *The Musketeers* at their matinee for the first time, and made a successful debut; *The Mascotte* in the evening; business was immense, and they did the best work they have ever done here; they can now act as well as sing. A well filled house greeted Sol Smith Russell, 24th, and he was as usual inimitable. Kellogg concert 1st and Boucicault 4th in *Life in Galway*. Mary Anderson, 6th and 7th.

Grand Opera House (Clark Peck, proprietor): Stoddard lecture Feb. 22, drew fine audience. Bunnell's Wonders came 23d and 25th, giving a varied and excellent show to good business. Haverly's Opera company comes 2d and 3d; Jolly Bachelors, 7th.

New Haven Opera House (Minnie Cummings, lessee): Fannie Louise Buckingham's company played East Lynne and Child Stealer Feb. 22; the performance was hardly up to the standard, and business light. Frazier's H. D. did not appear 24th and 25th. Henderson's Criterion company booked for 27th and 28th.

American Theatre (Press Eldridge, manager): Business as usual good. New faces in company No. 22 are Conroy, Dailey, Thompson, Leopold and Wentworth, the Davises, Lou Sanford.

Items: The new opera, *All at Sea*, plays here 3d and 4th. —Pinafore revival next week. —Buell, '83 Yale, is the author of the opera *Penikese*, to be presented here April 24 and 26.

WATERBURY.

Opera House (Jean Jacques, manager): Theatrical matters are rather dull just at present. We had the Boston Ideals in *Fatinitza* Feb. 24, to big business, giving the best of satisfaction; *Fessenden* especially was in splendid voice. Coming: Callender's Georgia Minstrels, 3d; Mary Anderson will appear in Ingomar, 9th.

Item. The lobby of the Opera House was the scene of quite a lively and noisy talking match during the performance of *Fatinitza* by the Ideals, the principal actors being local manager Jacques and E. S. Martin of the Ideals. The affair was the result of Mr. Martin's refusing to comply with some slight request made by Mr. Jacques.

WILLMANTIC. Loomer Opera House (S. F. Loomer, proprietor): Jarrett and Palmer's U. T. C. to light business; unsatisfactory entertainment. Booked: Clayton's All at Sea, 9th.

DISTRICT OF COLUMBIA.

National Theatre (John W. Albaugh, manager): Kiralfy's Black Crook last week to good business. Hague's Opera company in concert Feb. 26. Mapleson's Opera company in *Carmen*, Aida and *Lohengrin* first three nights of this week. Lawrence Barrett Dramatic Club balance of week in *Merchant of Venice* and *Julius Caesar*. The Passing Regiment 6th.

Ford's Opera House (John T. Ford, manager): Jeffries-Lewis in *Two Nights in Rome* last week to moderate business. The company does not compare favorably with Maude Granger's two years ago. Haverly's Mastodons this week.

Capital Theatre (Jake Budd, manager): The attraction for this week is the New York Specialty troupe. This house is doing a fine business.

Items: The Comique closed Feb. 18; the Capital took away its custom. —The Operatic Association is preparing for a grand musical festival. Zella Seguin-Wallace has been engaged. —Blanche Roosevelt and her husband are in the city. —Mary Johnston, a charming young singer who was studying with Mme. Richings Bernard when the latter died, has been offered the place occupied by that lady in the Mozart Association in Richmond. The young lady prefers to continue her studies, and goes to Boston, soon, to do so. —The Rinaldos leaves Kiralfy's company here, to join Barnum's Circus. The Herbert Bros. take their place. —Manager C. W. Butler sends compliments to *MIRRORE*. Camille has been added to the repertoire of his company, and will share the time with *Two Nights in Rome* next week in Baltimore. Prof. John E. Spota, a well known musician, died of consumption 25th. —William Scott, connected with the theatres of this city for the past thirty years, died last week. —Manager Budd, of the Capital, gave another matinee at the Insane Asylum last week. They have a regular stage and the inmates seemed to enjoy the variety performance immensely. —Minette Thompson, some time ago leading lady with John E. Owens, is getting up *Our Boys*, with local talent, for benefit of Eva Henderson.

GEORGIA.

Athens. Deupree Opera House (W. H. Jones, manager): George H. Adams' H. D. came to good house; performance first-class; orchestra especially good.

Item: Business so good manager Jones has made a return date for Adams for 3d.

Augusta. Augusta Opera House (N. K. Butler, Jr., manager): George H. Adams' H. D. Feb. 18 to a very good house. It far exceeds anything of the kind this season. Haverly's European Mastodon Minstrels 20th to an overflowing house; plenty of ladies, which is not generally the case at a minstrel show here.

Items: McAllister has been giving magical entertainments and gifts the whole week at Market Hall; well attended. —Nothing more at Opera House this month. —We have had races part of the week.

Springer Opera House (George J. Burrus, manager): Oliver Doud Byron in *Across the Continent* Feb. 21 to fair business.

Item: During the performance, one of the company, in acting the drunkard, let a stick which he was carelessly flourishing slip from his hand, striking a gentleman, who was occupying one of the chairs, just above the left eye, cutting a large and ugly gash.

Nevin Opera House (M. A. Nevin, manager): Pauline Markham in *A Celebrated Case* Feb. 24 to a fair house. Kate Claxton in the *Two Orphans* 1st. George H. Adams' H. D. company 2d.

ILLINOIS.

Belleville. City Park (William Jungen, manager): Nothing here lately. Draper's U. T. billed for 25th.

Bloomington. Opera House (Tillotson and Fell, managers): J. W. Carner in *Uncle Reuben* was the attraction on Feb. 20 and 21 to small houses.

Durley Hall (Tillotson and Fell, managers): Madison Square company in Hazel Kirke Feb. 18 to a large audience. Mahn's Opera company in *Patience* 24th to a good house.

Item: Will Eversole has fully recovered his health, and will join the New Mastodons 1st as press agent.

Dixon. Dixon Opera House (J. V. Thomas, manager): Howorth's Grand Hibernica and McGill's *Mirror of Ireland* Feb. 20, was entirely satisfactory, and was a success every way but financially.

Wilcox's Opera House: The Herbert Constellation week of Feb. 20 to large audiences. J. N. Burton and Emma Goodrich are the attractions, and are great favorites here. This company is not the Florence Herbert party.

Opera House (E. S. Barney, manager): Mme. Rentz's Minstrels Feb. 21; play and receipts light. Madison Square company in Hazel Kirke 22d to a \$600 house. Coming: Across the Atlantic 27th.

Opera House (Dr. P. A. Marks, manager): A company styling themselves the New Orleans University Singers, appeared Feb. 20 to a large audience; the singing was good throughout. Mahn's Opera company in *Patience* 20th, and Boccaccio 21st at evening performance, to good business. The chorus is large and well drilled, while the principal characters were well taken. Booked: Deakin's Lilliputians 24th and 25th; Lotta 2d; Anna Dickinson 6th; Nick Roberts 11th.

Chatterton's Opera House (J. H. Freeman, manager): J. M. Hill's Deacon Crankett Feb. 18 to a light house. Madison Square Theatre company in Hazel Kirke 21st to a crowded house. Belle Archer makes a charming Hazel. Oscar Wilde lectures 27th; Across the Atlantic 28th; Lotta 3d; The

Vokes 4th, Anna Dickinson 9th; Annie Pixley 17th; Rents's Minstrels 22d.

INDIANA.

Opera House (Thos. J. Groves, manager): Edwin Booth in *Richieu* Feb. 20 to a \$1,500 house, notwithstanding the fact that it had been raining very hard for two days, and still raining at the close of the performance. Booked—Dora Shaw lectures on "Fashion's Follies" 28th; Vokes Family 2d.

Items: A. S. Pennoyer, advance agent of Vokes Family, reports business in Texas and the South as splendid, the troupe having played to fifty dollars more in Turner Hall at San Antonio, than ever was in the hall before, and on two days' notice and very little printing. He also reports having seen John J. Sullivan at San Antonio in velvet pants, top boots, etc., having just returned from a ducking expedition and looking well, and expects to rejoin the Rankin party about the 10th. —Prof. Crowwell, who has been giving his Art Illustrations during this week, has not drawn as large audiences as the merit of the performance deserved.

Academy of Music (J. Scott, manager): Booked: Edwin Booth and company Feb. 23 to the largest house and biggest money of the season. Booked: Haverly's Mastodons 27th; Fanny Davenport in *School for Scandal* 1st; Smith's Uncle Tom party 4th; Muldoon's Picnic combination 6th.

Hannemann Opera House (Brattin and Blake, managers): Anthony and Ellis' U. T. C. Feb. 20 to a magnificent house. Coming: Baker's New Orleans Minstrels 23d; Kate Claxton 7th.

Opera House (H. E. Henderson, manager): Helen Coleman in *Widow Bedott* Feb. 24, giving good satisfaction. Booked—Hyde and Behman's Muldoon's Picnic 2d; Hill's Deacon Crankett 14th; Only a Farmer's Daughter 16th; Madison Square Theatre company in Hazel Kirke 22d.

New Albany Opera House (J. Harbenson, manager): Barney McAuley and company in *A Messenger from Jarvis* Section Feb. 23 to a large and appreciative audience. Coming: Kate Claxton, 7th; McIntyre and Heath's 13th.

Item: Anthony and Ellis' U. T. C. played a matinee here Feb. 18 to a crowded house of 1700.

Bradley's Hall (L. M. Clark, manager): Nothing the past few days. Booked—Helen Coleman in *Widow Bedott* Feb. 25; Hyde and Behman's Muldoon's Picnic 4th; Canfield and Lamont 20th; Madison Square company in Hazel Kirke 21st, and Smith's Double U. T. 27th.

Phillips' Opera House (N. L. C. Watts, manager): My Sweetheart Feb. 20 to a crowded house. Anthony and Ellis 27th.

Grand Opera House (J. J. Russell, manager): Helen Coleman in *Widow Bedott* Feb. 21 to a small and disappointed audience. The management of this house will change hands on the 1st. At present it has not been announced who will succeed Mr. Russell, but the Dobbins Bros., of the Phillips' Opera House, are most likely.

Opera House (H. M. Smith, manager): Edwin Booth in *Hamlet* Feb. 21 to a large and fashionable audience. Every seat was reserved, and no general admission tickets were sold except to the gallery. Booked—Haverly's New Mastodons 3d.

Atlantic Garden Theatre (C. D. Armstrong, manager): Business has been very good this week.

IOWA.

Greene's Opera House (C. G. Greene, manager): Haverly's Strategists pleased a fair audience Feb. 21. Leavitt's Gigantean Minstrels 22d to good house and gave satisfaction.

Dohany's Opera House (John Dohany, proprietor): The Clifford Dramatic company Feb. 17 and 18 to moderate business. Anna Dickinson in *Hamlet* 20th to crowded house. The performance was a success. Billed—Leavitt's Gigantean Minstrels 24th; Alice Oates 27th.

Burtis' Opera House (Howard Burtis, proprietor): No amusements at this house the past week.

Moore's Opera House (W. W. Moore, manager): Boston Ideal company Feb. 21 to light business. Leavitt's Minstrels 23d to standing room only; the best company that ever visited here.

Opera House (Duncan and Waller, managers): Leavitt's Giganteans Feb. 21 to big business. Howorth's Double Hibernica 27th and 28th; Oscar Wilde 1st; Rents-Santley Minstrels 6th; Corinne Merriemakers 10th and 11th; Minnie Palmer 13th.

Opera House (John Coldren, manager): Theatricals very dull. Nothing for past few weeks.

Keokuk Opera House (D. L. Hughes, manager): Madison Square company, No. 2, with Bella Archer as Hazel, and Charles Wheatleigh as Dunston Feb. 14 to large audience; Harrison's Photos 16th to crowded house; the Cartland Murray company commenced week's engagement 20th, opening in *Fanchon* to fair house only. Worst night of the Winter out doors. Camille last night drew much better. Deakin's Lilliputians come 28th; Anna Dickinson, booked for 3d, has cancelled at last moment, and as Mendrus' method is rather a peculiar one, there is blood in Manager Hughes' eye, and he will go for Mendrus' scalp. Coming: Rossi 5th; Nick Roberts' H. D. company 10th.

Gibson's Opera House: Haverly's Strategists to night; Carreno Donaldi Concert company 6th.

KANSAS.

Corinthian Opera House (T. Mulverhill, manager): Anna Dickinson as *Hamlet* Feb. 23 to one of the largest and most select audiences that ever greeted a performance here, every seat down stairs having been reserved before the opening of the doors. Seats were selling at a premium, as high as five dollars being offered for desirable ones. Comments about equally divided. Coming: Haverly's Strategists 28th.

Whitley Opera House (H. C. Whitley, manager): Alice Oates in the *Mascotte* Feb.

13 to good business; Harry Webber in *Nip and Tuck* 14th to crowded house. Booked: Harry Webber return visit in *Nip and Tuck* 28th; Theo. Tilton lectures 28th.

Jay's Opera House (William Jay, proprietor): Swedish Lady Quartette 18th to a crowded house.

New Opera House (D. Atchison & Co., managers): Mahn's Opera company played *Boccaccio* and *Patience* Feb. 17 and 18 to good business; company very good. Coming: Lotta 27th; Anna Dickinson 1st and 2d; Mahn's Opera company 6th.

Opera House (A. F. Wood, manager): F. Cotton, supported by Baye's company, opened Feb. 20 for one week to fair business; company and star good.

Crawford's Opera House (L. Crawford, manager): Alice Oates Feb. 20 to packed house. Coming: Anna Dickinson in *Hamlet* and Claude Melnotte 27th and 28th.

KENTUCKY.

Mozart Hall (A. D. Rogers, manager): McIntyre and Heath's minstrels to very good business; an excellent entertainment. No bookings.

Opera House (J. Z. Croxton, manager): The F. G. White combination Feb. 23 in *Hazel Kirke*. Booked: Julia A. Hunt 9th; New England Opera company have written for dates.

MAINE.

Music Hall (Charles Horbury, lessee and manager): Fifth Avenue company Feb. 21, 22, in East Lynne and *Two Orphans* to small houses owing to stormy weather. Booked: Portland Adelpheans 1st, Gus Williams 9th, Mitchell's Gobins 10th.

New Portland Theatre (Frank Curtis, manager): The only attraction for the week was B. W. P. and W. W.'s Minstrels Feb. 22, to over \$700 house; best show ever seen in this place. Mitchell's Pleasure Party 6th and 7th.

City Hall: Ragan's lecture on "London from the top of an Omnibus," Feb. 23, to a large audience.

Item: The admirers of Mary Anderson are in hopes of seeing that lady's performance now that she is on this circuit.

City Hall: The Norfolk Jubilee Singers Feb. 20 to a large audience.

MARYLAND.

Academy of Music (Edward W. Mealey, manager): The Wilbur Opera company were engaged at the Academy of Music, Baltimore, for one week commencing Feb. 20, but as there was a charity entertainment there Monday night, through the efforts of Manager Mealey, they come up here and were greeted by a crowded house. The audience expressed themselves as very much pleased with the fine style with which the company produced the *Mascotte*. Rentfrew's Pathfinder combination in *Scraps* 24th to a slim house.

MASSACHUSETTS.

Merrimac Opera House (Kelly and Woods, managers): The Wilkinsons in *Priscilla* (The Cherub) to a full house Feb. 22 gave a sparkling entertainment without a poor feature; audience enthusiastic in its praise. Booked: Charles Fostelle, with Mrs. Partington Comedy company.

Item: The traveling managers are finding fault with Mr. Kelly, the Opera House manager, for non observance of professional amenities in little points which the profession so truly observe.

Academy of Music (J. B. Field, manager): Dion Boucicault appeared here Feb. 23 in his latest drama, *Sull a-Mor*, or *Life in Galway*. A very fine audience, both in number and appearance, gave him a good reception. The receipts were large as on former occasions when notable stars have played here. Prof. Cadwell began 23d an engagement with his amusing entertainments to fair business.

Item: Hon. Isaac Stebbins has purchased the Academy of Music here, and for next season combinations on the road may look for an elegant and much improved playhouse, as at the end of this season repairs will begin, Mr. Field still remain as manager for 8th.

Opera House (A. Whitney, proprietor): Boston Juvenile Opera company Feb. 22 to a fair house afternoon and evening; B. W. P. and W. W.'s Minstrels gave a good show to one of the largest houses of the season. Booked: Fostelle Comedy company 6th; Whitmore and Clark's Minstrels.

Music Hall (Simons and Emery, lessees): Booked: Mitchell's Pleasure Party, Feb. 28; Sol Smith Russell, 1st; Joe Murphy in *Shawn Rhue*, 3d, followed by John A. Stevens in *Unknown*.

Huntington Hall: Dion Boucicault, Feb. 20, in *Sull a-Mor* to a big house.

Music Hall: Howard Athenaeum company gave a fair variety performance to rather poor business Feb. 22d, appearing alternately in Lynn and Boston on the same evening. Mitchell's Pleasure Party in Our Gobins gave an excellent entertainment to good business, 25th. Coming: Fostelle Comedy company, 28th; Sol Smith Russell in *Edgewood Folks*, 3d; Ward, Wambold and Pierce's dime show will make a week's stand here, commencing 6th.

City Hall (George H. Stevens, agent): Dion Boucicault Feb. 21, supported by a company under the management of Charles H. Thayer, presented his new play *Sull a-Mor* to the largest house of the season, in spite of a severe snow storm. Booked: Whitmore T. Clarke's Minstrels 28th; Mrs. Partington Comedy company 2d, under the management of William Harris; Gus Williams with Our German Senator 14th.

Music Hall (A. B. White, proprietor): Mitchell's Pleasure Party in *Our Gobins* Feb. 23, to a fair house. Charles Fostelle, 24th, to a large house. Nothing booked.

Music Hall (R. B. Foster, manager): Dion Boucicault in *Sull a-Mor* Feb. 25 to a good house; fine performance.

Music Hall (R. M. Reynolds, manager): The Quinsigamond Boat Club gave the travesty of *Hamlet* Revamped Feb. 20, 21 and 22 to large and appreciative houses.

The author of the play. Mr. Soule, was present, and witnessed it for the first time, and was surprised as well as delighted. They were booked for only two evenings, but yielded to requests for the third presentation. Booked: Dion Boucicault in *Sull a-Mor* 28th; Gus Williams as Prof. Keiser 1st; John A. Stevens' Comic Opera company 6th in the *Jolly Bachelors*.

MICHIGAN.

Albion Opera House (M. C. Moore, manager): Ada Gray Feb. 20, supported by Watkins' Fifth Avenue company in *East Lynne* to a moderate business on account of the stormy night; company very much better than when here last.

Whitney's Grand Opera House: Mapleson's Opera company drew immense houses the first two evenings of the past week, when Lohengrin and *Carmen* were presented. Faust was given Wednesday night to a small house, Mlle. Doll making her first appearance as Margherita. Campanini was not on hand as advertised for *Carmen*, and only after the audience was seated was this announced. Minnie Hauk took very well indeed. Galliani and Del Puente were warmly received. Annie Pixley as M'Lisa filled out balance of the week to fair business. This week, Rossi for two nights, Friday and Saturday next. Gerster March 8. Youth is announced for 18th, one week.

Detroit Opera House: Fanny Davenport did a magnificent business the first half of the past week, playing in opposition to Mapleson; \$3800 for two performances is not very bad. Her success here is astonishing; we never seem to tire of her. Hearts of Oak filled out the week.

Music Hall: Annie Louise Cary gave a farewell concert last evening to a splendid house.

Park Theatre: The usual remarks about crowded houses come in place here. The house is hardly large enough to accommodate its patrons. This week, the Garretts combination for entire week.

Academy of Music (S. G. Clay, manager): Hyde and Behman's Specialty company Feb. 24 had a good house. Large sale of seats for Fanny Davenport 25th. Next week, Rhea, two nights.

Powers' Opera House (W. H. Powers, lessee and manager): The Republic Feb. 16 to immense business. Herne's Hearts of Oak 16th to 18th to very large business; total receipts over \$2,300. Booked—Rhea 20th and 21st; Haverly's New Party 23d; Fanny Davenport 28th; Annie Pixley 6th and 7th; Booth, Keene and McCullough follow shortly after.

Item: Manager Powers informs me that 6,687 admission tickets have been sold for the Opera House during the four nights it has been occupied the past week.

Kalamazoo Opera House (Chase and Solomon, managers): Haverly's New Mastodon Minstrels played Feb. 20 to a light house; fair performance. Coming attractions: Mlle. Rhea 4th; Helen Coleman's *Widow Bedott* company 6th; Leavitt's *Hyers Sisters* 9th; Tom Keene 11th; Madison Square Hazel Kirke company 17th; Emma Abbott Opera company 31st. In April comes John T. Raymond and Kate Claxton.

MINNESOTA.

Grand Opera House (E. W. Durant, manager): Rose Eyring in *Felicia* Feb. 20 to a large and fashionable audience; only a *Festum's* Daughter 23d, with Adelaide Cherie, Bertha Welby, Errol Dunbar, and Elliott Barnes as the leading stars. They made a decided hit, and the large audience favored them with timely applause. Booked: Fun on the Bristol 1st; My Sweetheart 9th; Home Opera company 13th.

Item: Rose Eyring was taken suddenly ill after the first act, and it was some time before the play could proceed, which it finally did as she got better.

Opera House (Charles Halma, manager): Rose Eyring in *Felicia* Feb. 17 and 18 to good and appreciative audiences. The support was exceedingly good throughout. Only a Farmer's Daughter company, under the management of C. R. Gardner, opened to a large and brilliant audience 21st and 22d. Adelaide Cherie, in the dual role of the adventures, enacted and dressed the part in admirable style, winning great applause and calls before the curtain. Bertha Welby, little Mamie Gilroy, and Elliott Barnes, fully divided the honors with the star. The company return here 27th, and appear in Elliott Barnes' new play, *The Mystery of Wave Crest*. Booked: *Fun on the Bristol* company 2d, 3d and 4th; Home Opera company 6th, 7th and 8th.

MISSOURI.

Mozart Hall (W. D. Waller, manager): Haverly's Strategists Feb. 17 to small house; H. B. Mahn Opera company in *Patience* 20th to the largest audience of the season; troupe and performance only fair.

Tootle's Opera House (C. F. Craig, manager): Alice Oates Feb. 21 and 22 to medium business, although the performance was chaste enough. Booked: Anna Dickinson 24th and 25th; Lotta 28th and 1st; Haverly's Strategists 3d and 4th.

Smith's Opera House (George T. Brown & Co., managers): Duprez and Benedetti's Minstrels Feb. 24 to the largest audience of the season; performance first class in every particular.

NEBRASKA.

Gillett's Opera House (J. T. James, manager): The Phosha McAllister Dramatic company filled in four nights and matinee Feb. 15 to only light receipts. The company carry excellent scenery and costumes, and, taken all in all, the party gave a very pleasing performance. C. H. Smith's Double Uncle Tom's Cabin company appeared 20th to crowded house. Sam Lucas proves a drawing card with this company, but with this exception they are not as good as seen heretofore. The curiosity of the human race was attested by the multitude that assembled on the 21st to witness Anna Dickinson in *Hamlet*; consequently, on the 23d, curiosity being gratified, Claude Melnotte drew but a fair house. Though the Dickinson boom is well managed and will undoubtedly reap a golden harvest, yet the finger of public opinion points strongly towards the climax, and that is, that sooner or later they will find that she is not an elec-

[CONTINUED ON EIGHTH PAGE.]

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Largest Dramatic Circulation
in America.

We dislike to be obliged to report trouble between actors and managers, because the interests of each class are so identical as to render disagreements damaging. The case of the Walcotts and Mr. Collier, set forth in detail elsewhere, however, is one which righted itself. Mr. and Mrs. Walcott mutually without just cause, and are now out of employment. Mr. Collier is rid of a pair of troublesome people, and his company is materially strengthened by new accessions.

A CORRESPONDENT calls our attention to one "Col." W. D. Barnes, who is now in the South pretending to have some sort of connection with THE MIRROR. If this is true, "Col." Barnes is a first-class fraud, and we warn the profession against him. This paper employs no travelling agent, and its provincial and local staff are duly armed with credentials that certify to their connection with us.

Our news columns this week will be found particularly full and readable. A page of fresh items is a windfall to the theatrical editor of the provincial newspapers, who knows just where to come for a couple of columns of breezy gossip to scissor for his Sunday issue.

Progress of the Actors' Fund.

We have good news this week, and plenty of it. In the first place, all the managers of New York city held a meeting on Tuesday, under the call of Manager Palmer, and agreed to give benefits for the Fund. Then M. B. Curtis, of Sam'l of Posen fame, has agreed to give a benefit during his present engagement. Manager Palmer has accepted the position of Honorary Treasurer. J. K. Emmet will give a Fund Benefit at New Orleans on Thursday, and we shall remit the money to Treasurer Palmer at once. A leading physician has generously volunteered his professional services to the Fund free of all charges. The Rev. Dr. Houghton and Hon. Leon Abbott have consented to act as Trustees. Here is Mr. Abbott's letter, which expresses the general sentiment of the community:

229 BROADWAY, NEW YORK,
February 27, 1882.

I accept with great pleasure the appointment as a member of the Board of Trustees of the Actors' Fund, and shall be ready at all times to do everything that lies in my power to make this noble charity a great and permanent success. I feel that not only the profession but every right-thinking man and woman will aid the movement.

I am very truly yours,
LEON ABBOTT.

This is all good news—splendid news, and more of it is to come. The benefit tendered by Miss Fanny Davenport will not be interfered with by the regular managerial benefits promised, but will take place at the Grand Opera House in May as her own contribution to what Mr. Abbott calls "this noble charity." The New York managers propose that the out-of-town managers shall delay action until June; but we do not believe they will consent to be pushed back when once this movement is started. On the contrary, they have thus far been first in the field, and they will keep there. We have still to receive the acceptances of Manager Wallack, Manager Abbey and ex-Mayor Wickham as New York Trustees, and if they consent to act, as we have doubt they will, the Actors' Fund will be organized next week, with money in the bank ready for the first case of distress.

The Church and the Stage.

We are sorry to see that, out at Chicago, an old-fashioned discussion about the Church and the Stage has broken out in the newspapers. The advocates of the Church denounce the Stage; the advocates of the Stage denounce the Church. The former rake up all the old and new scandals about actors and actresses; the latter hoe up all the old and new mud that sullies religion. References to poor Kitty Clive are met by references to Kallioch. The one side howls "Bernhardt!" and the other retaliates with "Beecher!" In the midst of the contest a priest rises, at Boston, to announce that he is going to leave the pulpit for the footlights in order to support his relatives. 'Tis an undignified, unpleasant and utterly useless squabble, which cannot possibly do the least good either to the Stage or to the Church.

Inspired by the Chicago ebullition, numbers of more or less obscure clergymen throughout the country have been fired up to get their names into print by attacking the theatres. Among these is the Rev. Jacob Embury Price, of New Brunswick, N. J., one of the worst show towns in the country. New Brunswick is composed of factories, a college and a theological seminary. The students don't go to hear the Rev. Jacob Embury Price, because he is a Methodist and they are Reformed Dutch. The factory people may occasionally go to the Masonic Hall to see a theatrical performance; but they very much prefer a variety show or a circus. Rev. Jacob Embury Price is, therefore, preaching to Buncombe, and not to any real hearer, when he attacks the Stage. He is good enough to admit that all actors are not bad characters, and that a true Christian might go to a theatre; but he declares that the theatre cannot be reformed; that the refined and purified drama will not pay, and that nine-tenths of the managers know that their patrons don't want it. We have heard exactly the same things said by critics of the churches, and Luther and Wesley especially said much harder things.

We have said that this sort of crimination and recrimination does no possible benefit to anybody concerned. It does not prove the Church to be right to prove the Stage wrong; it does not prove the Stage to be good to prove that the Church is bad. That there have been very wicked Christians is not an impeachment of Christianity; that some professionals have been vicious in their private lives is not sufficient to condemn the Stage. Moreover, this sort of "you're another" argument is so easy that it has long ago been abandoned by really intellectual people as unworthy of the name of controversy. Any fool can keep a scrapbook of the offences of clergymen or of actors, and bring it out as an indictment of the Church or the Stage, whereas it only shows the low-mindedness of the fellow who keeps it. Upon far higher principles the Church and

the Stage have been reconciled and harmonized and are now working together, each in its own sphere, for the improvement of mankind, and we hope that it will take more than the silly twaddle of a few foolish persons upon either or both sides to destroy the good understanding which now exists, and which THE MIRROR has labored so steadily to establish and sustain.

In every first-class theatrical audience, nowadays, may be seen many members of the Church. In every first-class congregation may be found representatives of the Stage. There are professors of religion who take a pride and delight in attending the theatres. There are many professionals who are openly and happily professors of religion. If we could have our way, every actor and actress should attend church on Sunday mornings as a duty, which would soon become a pleasure. In this city, for example, the Little Church Round the Corner, which is the resting place for dead professionals, should also be the resort for living professionals. The Church ought to be, and will in time become, as attractive to the professions as the theatre is for religious people. THE MIRROR, the organ of the profession, numbers among its regular subscribers many clergymen and other prominent Christians. The editor and proprietor of THE Churchman is the manager and proprietor of a theatre. All the signs of the times point to an era of harmony between Church and Stage which neither the dust of the Chicago squabble, nor the thin pipings of such stray blackbirds as Rev. Jacob Embury Price, of New Brunswick, can possibly prevent or interrupt.

Real Grand Opera.

There is probably no bitterer man in this vicinity to-day than "Colonel" J. H. Mapleson, manager of Her Majesty's Opera. In justice, it must be admitted, he has good reason to wail and gnash his teeth, for has not a despised brother impresario, the inconsequential, the contemptible Max—of ye ilk Strakosch—produced Italian opera under the "Colonel's" very nose at extremely popular prices, and in a manner infinitely superior to anything the director of Her Majesty's Opera ever dreamed of approaching? Why, certainly! And what makes the surprise greater, there was no blasting of trumpets, no fortune in printers' ink employed to herald the only satisfactory Italian opera we have had here in years. It is strange that this is appreciated by our public who have naturally enough come to look upon vulgar snobbishness, broken promises, frequent postponements, and gross misrepresentations as very necessary accompaniments to a grand opera season. But Strakosch's stay has been marked by due recognition of the strong features of the troupe he is presenting at Booth's, and it will nett a handsome profit for the energetic manager. Gerster is creating a second furor, Leslino is a revelation, and Gianinni as a robust tenor, has made a powerful impression. Yet Gerster is an honored wife who has not the personal advantage of having once been the favorite of a Scandinavian monarch; Leslino, while she can carry all the heavy roles of the modern repertoire like Aida, Norma, Lucrezia Borgia and Amelia, is not a specialist confined to one part, like Minnie Hauk; and Gianinni's voice, although it was not developed at a blacksmith's forge, like Campanini's, is by far the grandest we have had the pleasure of listening to in years. True, Strakosch has not a Galassi, but it would not be within reason to expect him to have everything. He has the support and patronage of the public, and that is quite sufficient.

We wished nothing worse to "Colonel" Mapleson than the advent of Strakosch's fine company two weeks before his opening. It is pleasant to reflect that by the time he is again canoodling and cajoling Shoddydom with pretentious promises that are as brittle as the traditional pie-crust, the real paying public will have had his fill of grand opera at reasonable prices, and guided by the lamp of experience its feet will avoid Her Majesty's Opera—which, it would appear, Her Majesty cares little or nothing about, having left it to sink or swim for good in a nation which cherishes dearly republican institutions—and leave that hybrid aggregation of incompetents and its blustering, fussy "Colonel" to the cold sympathies of the army of stockholders who comprise the bulk of the attendance at its remarkable exhibitions, and the few butchers and bakers and candlestickmakers who are still willing to pay their money for the privilege of airing themselves in amusing mimicry of the British snobs, decked out in gorgeous raiment in the boxes and stalls at "Her Majesty's" opera. The indefatigable Strakosch has fairly got the kernel. The "Colonel" is welcome to the dry shells that are left.

LIZZIE McCALL's rash act will be deeply deplored by those who knew her. It is another argument against actresses marrying into "society," retiring only to chafe and fret for a return to the fascinations of the theatrical life.

Personal.



PITT.—We are happy to publish the convalescence of Harry Pitt, whose taking off was expected last week.

ZEISS.—Madame Zeiss made her appearance Tuesday night at Booth's as Azucena, and made a triumph.

MILN.—George Miln, whose advanced views of theology have startled Boston and New York religious circles, was the guest of J. M. Hill during his stay in this city.

KNOWLTON.—Georgia Knowlton, of the Rose Eyttinge company, is seriously ill with smallpox. A Miss Phelps, of Chicago, has taken her place as Dolorus in Felicia.

THOMPSON.—W. W. Kelly, Charlotte Thompson's manager, telegraphs that his star opened to an \$850 house in Scranton, Pa., Monday night, at the Academy of Music.

TEARLE.—Osmond Tearle while making his exit during the battle scene in Youth at the Saturday matinee fell from a platform and bruised his left leg just below the knee-cap quite badly.

PARSLOE.—Charlie Parsloe is ill with malaria and takes a rest of four nights this week. The agent of My Partner, Frank Bowers, called on us Monday. His company is in Pennsylvania playing towards Pittsburgh.

COLVILLE.—Sam Colville received from Henry Pettitt a cablegram in effect that its recipient only had the right to play Taken From Life. At the finish, saith the cable: "Thomas B. MacDonough has no claim whatever on the play."

FROHMAN.—Dan Frohman writes, anent the pursuit of the dramatic thieves by the Western Department of the Madison Square Theatre: "They have their hands full now, and I expect soon to have some reports of wholesale slaughter on Mr. Klaw's part."

RUDERSDOFF.—The death of Madame Rudersdorff in Boston last week revives memories of the Jubilee celebration. It also brings to mind her other triumphs. In her day she was a great oratorio singer in London. More recently she has been teaching.

ROCHE.—Augusta Roche desires us to mention that she is not included in the cast of Claude Duval, but will continue to do Lady Jane in Patience on the three nights of every week that that opera is performed, according to D'Oyly Carte's alternating plan.

PRICE.—Edwin H. Price writes: "Opposition seems to improve Miss Davenport's business, rather than hurt it." Through Michigan Mr. Price has regularly opened the doors in one night stands to "standing room only," seats being all sold in advance of the star's arrival. Her season thus far is way ahead of last.

CURTIS.—M. B. Curtis started for the walking match Sunday about midnight, and arrived just in time to escape a clubbing from Captain Williams, who had a moment before reduced a crowd of would be spectators to subjection at the butt of his "billy." There was no room inside, and Sam'l turned over the silver bell of a dollar in his pocket and marched away.

ALLEN.—Leslie Allen, who successfully created the part of Rogers in Esmeralda during the past season, at the Madison Square Theatre, has been re-engaged for next season, which is as good a thing for the Madison Square as it is for Mr. Allen. John E. Owens has assumed the part, and will be sent to the leading cities with the Esmeralda company next season.

LEONARD.—A picture of G. H. Leonard is printed on our title page this week. He is an actor who was brought over to support John S. Clarke, and who is now playing Borato, the Corsican, with Genevieve Ward. The press speak of him as a capital actor, and a hint to enterprising managers is concealed in the announcement of his still being at liberty to engage for next season.

MATHER.—Margaret Mather is studying continuously, and is residing with Mr. and Mrs. John Habberton, at their residence on the Sound. Miss Mather will go to Chicago, probably in July, to rehearse and become familiar with the stage of the theatre on which she will make her debut. That event promises to be a noteworthy one in the history of the drama, for Miss Mather will undoubtedly create an unprecedented sensation.

JACKSON.—Charles McGeachy telegraphs THE MIRROR from Albany that Belle Jackson, who plays Daisy Brown in the brook

scene Tuesday night, and the curtain had to be rung down. She was unconscious for a few moments, but on reviving insisted that the play should be resumed, and went on. The audience applauded, waved handkerchiefs, and cheered her. The accident was not serious, Miss Jackson receiving only a few bruises. Thus doth the shrewd agent turn misfortunes to advertising account.

The Travelers of '81 and '82.

It has come to be a subject of the most serious consideration for managers of traveling companies as to how they shall keep their expenses within a reasonable limit. Five years ago they distributed in a city like Chicago 100 to 150 lithographs as the extent of advertising done in that way for a week's engagement. Now 1,500 and even 2,000 are regarded as necessary. There is obviously no advantage in this for any manager, for no one gets any prominence over another, and therein consists one of the advantages of advertising. The cost is therefore increased without proportionate return. The first and greatest item of expense that a company has on the road is for printing. The extent of that expenditure is variable, sometimes more or less as circumstances may determine; the next is railroad fares, and the third is salaries. The second item can be indicated perhaps more easily than the others, and it suggests what the others are. A company travels for 40 weeks. It averages 300 miles a week. Seventeen persons is the average number in a company. Two cents per mile is the average rate per capita of railroad fares. With this data the following result is easily arrived at: Forty weeks—300 miles each week—is 12,000 miles for the company or 204,000 miles in all. This distance, at 2 cents a mile, makes a direct expenditure of \$4,080. To which added baggage transportation and omnibus fares, say \$1,000, swell the gross amount to \$5,080. Every manager knows that his railroad fares exceed this amount, particularly if he is in the South or makes the trip across the continent. Barney McAuley went to San Francisco last year, and his expenditures for traveling that season reached \$16,000. Mr. Collier's two companies this year have already spent \$14,000 for traveling. Bartley Campbell's companies have spent nearly \$16,000. J. M. Hill, with three companies, has laid out \$21,000. J. H. Haverly names his annual expenses in this direction at the round figure of \$75,000. A few companies like Jefferson's have spent much less, say somewhere in the neighborhood of the first estimate, but such an army of people as are employed by Brooks and Dickson in THE World; Haverly in a full cast piece—as, for instance, Michel Strogoff, including a ballet—quadruple that figure. It is only necessary to remember that there are now traveling 173 companies, and the vast amount of money they expended in railroad fares is suggested to the mind at once. \$1,250,000 is the estimate made by one manager as the gross amount of expenditure for this year. Printing and posting, \$1,500,000; salaries (of traveling companies of course), \$1,000,000—in all nearly \$4,000,000.

These are figures to suggest an economy that at present managers find themselves unable to compass. It is in the light of them that THE MIRROR proceeds to interview the managers as they come in from their wanderings. It begins with J. M. Hill. That gentleman strokes his whiskers, and turns on the faucet of his facts. "I have," he ripples forth, "had a most unexampled prosperity. Joshua Whitcomb has never done better. The elapsed week at the Grand Opera House was a thousand dollars larger than it was for the corresponding week of last year. Everywhere it has improved on what its record was. Deacon Crankett has been regularly and evenly successful. My All the Rage company has done first-rate. Indeed, none of my companies have played to losing business."

"What are your plans for next season?"

"All reports to the contrary notwithstanding I shall open at McVicker's Theatre, Chicago, on August 28th, with Margaret Mather as the tragic star. Every day I have more faith in her. Her success is assured in advance."

"Who will support her?"

"The company is not engaged yet, but E. J. Buckley will be one of its members. That is decided upon."

"You will keep up your present organizations?"

"Yes, I shall have four companies in all." The fresh face of James Collier beamed with pleasure as he spoke of the success of his two companies. He said that The Banker's Daughter was better than a bank. Its drawing power continued to be very great and at least one company would play it next year. He would play two Lights of London companies. The one now in Philadelphia would probably be kept together all Summer. The misfortunes of Little Ethel's Prayer, or Coney Island, had been retrieved; Little Ethel, in Mr. Collier's calm judgement, was a fraud, a decidedly cool, cool fraud. These were the last, best thoughts of Mr. Collier.

E. C. Sweet, speaking of Sam'l of Posen, said briefly that the year's record was splendidly engrossed. "Indeed," said he, "it was so good that it could not have been better. The theatres wouldn't hold more."

M. B. Leavitt spoke for his Gigantean Minstrels, Rent's Minstrels and the Hyers' Sisters, saying that they had all made money, and lots of it, too. "In fact," said Mr. Leavitt, "I am \$30,000 richer to day than I was last Fall."

The Usher.



In Ushering
Mend him who can! The ladies call him, sweet
—LOVE'S LABOR'S LOST.

Edwin Booth's tour is a succession of packed houses, and both Mr. Abbey and the great actor are coming grand profits. Without a single exception this trip through the country for enthusiasm has never been equalled by any tragedian. Everywhere the tickets are all sold in advance, and the actor's reception partakes of the nature of a triumph. The love and admiration of a mammoth public was never manifested in a more demonstrative fashion. Mr. Booth's appearance is signalled as the great event of the season, and people travel long journeys and pay fabulous prices to see him. His engagement in Chicago is the most important of those in the near future. He is a royal favorite there, and it is easy to foresee that a repetition of the stirring and enthusiastic scenes along his tour will be enacted by the Chicagoans, than whom there are no more discriminating or art appreciative people in this nation.

But with all this glittering success, the tragedian's life is not entirely an Arcadian one. He suffers considerably from sleeplessness, and the fatigue of rapid journeys and short stays. He has worked very hard, and is already looking forward to the end of the season with pleasant anticipations of subsequent rest. The tortures of discomfort and the dread of being dashed to atoms during lightning runs in a special car over shabby railroads for "gold galore," would not tempt him to endure such a trip again. Mr. Booth lives in his palace car when stopping for a night or two, which is certainly an improvement on the questionable accommodations of rural taverns. The long engagement in Chicago, however, will enable him to recoup for the balance of his season which closes in May.

The London *Figaro*, commenting on THE MIRROR's attitude towards the Play Thieves, takes occasion to say: "It is asserted on good authority that the international vampires who steal prompt copies of unpublished plays, for disposal to unlicensed companies in America and elsewhere, would earn more as copyists than thieves. But copyists have to work, and work hard, for the same money—that is what these gentry object to. Work, regular and punctual—even oakum picking—is what all criminals have a deadly hatred for." If the English press pursues the thieves with the same energy that they have shown in opening on them, the sequel will be one to gladden the hearts of all honest people.

Harry Pitt is disappointing the fears of his physicians, and is happily on the road to ultimate recovery. Last Thursday night his manager called upon him, which shows the salutary effect of the lesson that was taught him in Thursday morning's MIRROR. There are few beings so utterly lost to every good feeling that something may not arouse a spark of humanity. In time, even with such poor material as the son-in-law to work upon, this paper may make of him a man.

Lizzie McCaull in Trouble.

Two years ago Lizzie McCaull forsok the stage, and married a gentleman engaged in the practice of law. Last Sunday she shot her husband; to-day he is dying, and she is in prison. This is sad news for those who knew the bright little woman, whose qualities as an actress, if not above the average, were tempered by a native grace, and enhanced by a beautiful face and figure.

The story of her domestic troubles grows out of jealousy. Her husband, George Barry Wall, a familiar figure in the theatre-lobbies, she married against the advice of her friends. His wishes were similarly opposed by his family. Nevertheless, it was a love match of the most ardent character. Recently the young couple moved to New Utrecht. Last Sunday their troubles culminated in a quarrel, the wife first sending her husband out of the house and then following him, then renewing the quarrel within, when she insisted upon his return. The rest of the story is told in the following excerpt from what is believed to be Mr. Wall's ante-mortem statement:

"We then sat in the room. I forget the conversation. Without a word of warning, the pistol lying on the table was seized by

her, and, before I could collect a thought, she discharged it, and I fell to the floor. She was on her knees in an instant with fright, talking with great rapidity. Among other things she said: 'Tell them it was an accident,' and she begged me to assure her it was an accident. At that request I believe I did tell two or three people it was an accident, chiefly to avoid scandal. The pistol ball from the pistol which she fired took effect in my throat. I don't want to be misconstrued in telling the truth now and trying to calm my wife as I did before."

Mr. Wall was taken to the Presbyterian Hospital, of which institution his father is Superintendent. Mrs. Wall was committed to the county jail without bail. She is almost mad with horror for her act, and proclaims that she does not know how it happened. She is best remembered as the Little Emily of George Fawcett Rowe's *Micawber*, as Moya in the *Shaughraun*, and as Evangeline in one of Rice's parties.

An Important Step.

On Tuesday there was a meeting of theatrical managers at the Morton House—parlor 159. At that meeting, over whose deliberations Lester Wallace presided, the plan of establishing a theatrical fund took a form that assures its permanent existence. As this is the aim long held in view and labored for by THE MIRROR, naturally enough the congratulations that are in order come with a double grace.

The meeting was called by means of a circular letter, bearing the signatures of most of the managers of the city and Brooklyn, and its object was named therein to be to establish a fund for the aid and support of indigent members of the dramatic profession. The signatures included the names of Lester Wallace, A. M. Palmer, Daniel Frohman, H. E. Abbey, J. H. Hawley, Wm. Henderson, Edw. Harrigan, Tony Pastor, Harry Miner and others. One or two gentlemen representing theatres in this city and Brooklyn, who had not signed, were only missed from the list because of their absence from their theatres when called upon, but they are so well known to be in accord with the proposed plan that it may be said that the purposes of all the managers are unanimous as to the general plan.

The meeting began by Mr. Wallace being called to the chair, expressing his personal pleasure and pride in being named as the first presiding officer of an organization whose future must be fraught with the most eminently good results to the dramatic profession. In the regular order of business A. M. Palmer became temporary secretary, and the discussion of the plan to raise a fund took the shape of an informal interchange of views as to the best methods. The same harmony of opinion as to the important arrangements that are a feature as applying to the main plan was found to exist. In this way it was said casually and endorsed generally that the result of this movement would be to restrict the liberality of the demands being made upon theatres and employes thereof for benefit services. In other words, the creation of a fund would simultaneously create a proper resort for all claims upon the profession by its members. This feeling was not expected to extend so far as to exert an influence upon the private acts of managers or their use of their theatres for any purposes for which they saw fit.

Summing up the sense of the meeting it was tacitly agreed to obtain the unanimous agreement of all the managers of the city and Brooklyn to give each year one performance for the benefit of the fund. This it was thought would, with the co-operation in other cities, soon make up a sum that would in magnitude equal that of any in the world to be used for charity. It was the view taken by Mr. Henderson that in eight or ten years the total amount would be so much in excess of the demands upon it that the interest alone would meet all the requirements.

Before adjourning Mr. Palmer was appointed a committee to further the interest of the scheme and to obtain the views of all concerned in the matter, and to take action as to future benefits. On motion, the meeting adjourned subject to the call of the chairman.

In a subsequent interview with a MIRROR representative Mr. Palmer said: "I am glad to find that in this important matter there are no adverse views entertained by any of the city managers, and so far as I know, there is no likelihood of a failure to secure the aid of the sister cities. It is our wish to move in this matter so far as to secure the co-operation and support of every man, woman and child concerned. Further than that, we want the aid of the people, and whosoever their countenance can be had we wish to have it. To prevent ill-favored criticisms, we propose to move with a careful consideration as to all our steps."

"Do you think the next meeting will soon be called?"

"Yes, at an early day; probably the coming week. Now that we have got headway, we intend to keep it. The combined benefits will be given probable in April, all on the same day. In June, as THE MIRROR suggested, a convention of local out-of-town managers and citizens interested in the object will be held, and a complete organization effected."

Meanwhile the most encouraging color is given to the expressions of favor for the Fund. The Rev. Dr. Houghton, of the Little Church Around the Corner, the eminent

lawyer, Leon Abbett, and a score of others, to name whom would be to multiply a list in whom confidence is assured, have tendered their support and cordial aid. The Actors' Fund is materially benefited by this step, closely following the action of Miss Davenport, J. K. Emmet, and others.

Death of William D. Gemmill.

The sad news comes from San Francisco that William D. Gemmill is dead. On Sunday night without any sickness that gave indication of its impending fatality he passed away.

In his career as a manager, extending over a period of six years, and as an actor, embraced for the greater part in the same period, Mr. Gemmill has exercised the good influence of an earnest lover of the stage and effected results upon its productions that bear the stamp of high endeavor. He was 36 years of age at the time of his death. From his boyhood he was a lover of the play; even as a child he preserved the programmes of all the performances he saw, and as an antiquarian in the domain of the theatre, his possessions were at once large and valuable. There is probably no collection of lithographs and pictures of actors and professional people such as the one he leaves. He was born in Huntington, Pa. His father was a dry goods merchant in Philadelphia, and in that business his son successfully succeeded him.

When he had gathered the fortune he regarded necessary to carry out the designs he had for a theatre, he went abroad for two years and studied the methods employed there. Returning to Philadelphia the firm of Gemmill, Scott and Mackay was formed, and the Chestnut Street Theatre was leased at the rate of \$22,000 a year. Mr. Mackay left at the end of the second season, and Mr. Scott being unable to bear his share of the losses withdrew, and the firm subsequently became Gemmill, Bailey and Keene. In 1878 Mr. Gemmill was the sole manager, but disaster seemed to claim this theatre as its own for the period of his management, and he, too, finally succumbed to the inevitable. Under his management the theatre had a stock company and a good one. George Griffith, Charles Stanley, McKee Rankin, Lillie Glover, May Hart, W. E. Sheridan, Frank B. Wilson, A. H. Cauby, Harry Lee, John Norris (now dead), and W. J. Ferguson were of its members. Every year there was a Shakespearean revival that admittedly stands to day as the first of productions in this country. As *You Like It* was brought out in 1876, and that year Mr. Gemmill played Orlando. Following that came *The Merchant of Venice*, in its integrity Mr. Gemmill playing Bassanio. His last season was marked by a production of *Hamlet*, Mr. Gemmill playing Hamlet. He also played *Angus in Ours* and other characters. His effort on his own part to make for Philadelphia a first-class theatre cost him just \$110,000 of his own money. Then he gave up. Bitterly disappointed, the whole hope of a life slipping away from him, he nearly succumbed to the affliction. Last season he engaged to play *Clairglen* in *Divorgans* with the *Lingards*. A friend who saw him in Ogden recently, said that in health and personal appearance he bore the look of the olden time. He said that he was happy and contented, was acting, and doing well. From Ogden, Mr. Gemmill went to San Francisco and was filling an engagement at the Bush Street Theatre when stricken down. He leaves a family in Philadelphia. In his managerial career he produced seventeen plays that had no previous presentation in this country. Generous and kind, with high purposes for the stage, William Doris Gemmill's life bears the history of ambition defeated, hopes denied, and the end came, alas! too early.

The Walcotts Mutiny.

James Collier has been having trouble with the members of his Banker's Daughter company, which has culminated in a breaking off of two contracts and sundry other portentous changes. The particulars are best related in Mr. Collier's own words:

"I found it necessary to get someone to play Lillian in the Banker's Daughter at the Windsor when I opened there last Monday week. Adele Belgarde was available, and having already made a considerable success in the part, I was glad to secure her. Mr. and Mrs. Charles Walcott have been members of my company for two seasons. Mr. Walcott plays Phipps, and Mrs. Walcott Mrs. Brown. They are old professionals. Well, when they learned of Miss Belgarde's engagement, they behaved very badly indeed. Mrs. Walcott wanted to leave the company at once, making the condition of her remaining Miss Belgarde's dismissal. Mr. Walcott, of course, followed the lead of his spouse, as all dutiful husbands do. I prevailed upon them to finish the week, but they gave me the two week's notice which their contracts call for, with the intention of leaving next Saturday night. Monday we are to play in Philadelphia, the only town where the Walcotts have a particle of drawing power, so the motive of their leaving is not hard to imagine. I hoped the difficulty might be adjusted, and Monday morning as the company were on the point of leaving the Grand Central Depot, I sent a letter to the Walcotts by my stage manager, E. L. Tilton, asking them to reconsider their determination. They refused point blank, and Mr. Tilton telegraphed me their answer. I went immediately to Mr. Palmer and asked

him to help me out of my difficulty. He telegraphed at once to Charles Thorne, who was down at Cohasset, asking him to come on at once. Thorne will play John Streblow in Philadelphia, Joe Whiting assumes Phipps, and I have a good substitute to play in Mrs. Walcott's part. This, as you see, materially strengthens my company for Philadelphia. George Goodwin telegraphed that he considers the engagement doubly valuable because of the changes. So Mr. and Mrs. Walcott will fail to make the serious trouble they supposed their defection would cause."

"What was their objection to Miss Belgarde?"

"I don't exactly know. Miss Belgarde is an estimable lady and a talented actress—perhaps Mrs. Walcott is jealous of her professionally. The former lady is a clever artist but she is getting old, and feels it. She says that the company call her 'Mother Fader' behind her back. This may possibly be another reason for her action—who can tell? However, I'm basing big expectations on the Philadelphia engagement and this exploit hasn't worried me in the least. Have a fresh cigar?" Mr. Collier lighted one himself, twirled his blonde moustache, and jauntily sauntered away.

The Dramatic Thieves.

The following brief epitome of what the dramatic thieves are doing, who they are and where they are prosecuting their business will interest the managers who are hunting them, and the public which wants to know them to avoid them:

A company traveling under the name of "White's combination," and headed by F. G. White, a notorious dramatic leech, is playing *Hazel Kirke* and *The Phoenix* throughout Indiana. It was billed for Shelbyville, Ind., during the week of 20th inst.

A snap company played *Millie the Maid of the Mountains*, at South Norwalk last week. The piece has been played in Danbury, and is said to be M'iss with the difference only that the character of Templeton Fake as existing in Miss Pixley's piece is carried to greater protean absurdities in the stolen version. The programme gives a list of names almost unknown in dramatic circles. That of Clara Cleveland appears however as Millie. This young lady is an aspirant for the highest dramatic honors, and although she gives uncertain promise of attaining them, she is at best in earnest and honest in her purpose. But Miss Cleveland is in bad company when she becomes a party to such undertakings as these.

The T. L. Welch combination, which received a warning telegram from Detective Marc Klaw, played in Fort Madison, Ia., as announced. Klaw's telegram was used as an advertisement in the daily papers. The party plays *Hazel Kirke*, *Josh Whitcomb* and *Divorce*.

We have received the handbill of a snide troupe called "The Goldenes," who played Annie Pixley's *M'iss in the Tremont Opera House*, Galveston, Texas, Friday and Saturday, Feb. 17 and 18. "The Goldenes" have a brass band, which probably accounts for their having gone so far away. We are surprised that such a reputable man as Manager L. E. Spencer would play such palpable dramatic thieves in his respectable theatre. Miss Pixley has the satisfaction of knowing that Mr. Spencer is financially responsible for damages.

The "Louie Lord company" were in Western Kansas, a short time ago, doing *M'iss, Hazel Kirke*, and *The Danites*.

The "Chicago Comedy company" are playing *Peril* and *Banker's Daughter* in Nebraska.

The "Kendall combination" are in Kansas playing *M'iss, Banker's Daughter* and *Josh Whitcomb*.

Nellie Boyd acted in *Grass Valley, Cal.*, recently, in *Hazel Kirke*, *Forget-Me-Not*, *Two Nights in Rome*, *M'iss* and *A Celebrated Case*.

Last week our correspondents reported the presence of "P. L. Jarvis' Celebrated Case company" in Massachusetts and Rhode Island. They started out from Boston and met with wretched business, we are glad to say.

Robert Spiller.

Robert Spiller, well known as an agent and manager, died at his residence on West Twenty fifth street, last Thursday. He passed away without pain, and was conscious of the approach of death. His malady was consumption. He leaves a widow, professionally known as Estelle Mortimer. He entered the dramatic business first as an agent for Rose Eytinge, and afterwards was the manager of Mary Anderson. It was in this capacity he was best known. Subsequently he produced *Rooms to Rent* and *After the Opera*. The former was not at first successful, but it was while its chances hung in the balance that failing health deprived it of a manager. That was in October. From that time Mr. Spiller waited for the end, resigned and patient.

Singularly enough the circumstances of his illness were very like those of John McDonough. Both knew that the end had no alternative. It came to both about the same time. The stage lost in one a veteran actor, in the other it lost a capable manager. The influences that both exerted were for good the extent of the loss will be more realized hereafter.

The Reign of the Melodrama.

This season the acknowledged strength of the drama with the public exists in that which is sensational. *Lights o' London*, *Youth*, and *The World*, are the striking exemplifications of the state of affairs. There is an established liking for the plays of this class that has no shadow turning, and old melodramas, whether built upon native or foreign bases, have always found favor. The examples exist in the Octoroon, *Kit*, *Davy Crockett*, and so on indefinitely. But the tendency is to even wilder realms than these on which scenic effect shall more and more reduce the value of the support afforded it by actors. Next season there threatens to be an irruption of melodrama. Manager Palmer, while he has not decided as to his attractions for the future, says he will probably seek the lurid sensational plays. Mr. Wallack will not say what he will do until Youth has fully proven itself a favorite.

The Kiralfy's propose a revival of *The Exiles*. Michel Strogoff is not dead, and will journey on without an overcoat, leading the same girl in slippers through the snowy wilds of Siberia, and *The World* will go its watery way as of yore.

Taken From Life promises to be the strong addition to the already lurid ranks, and Mr. Colville, speaking of his projects for it, said: "That play is my property, and I don't believe any one else in this country has a copy except me. If so I am either misinformed by Mr. Pettitt or the copy is a garbled one. It is scarcely likely that I would leave my business here and go in midwinter to London to pay out my money for a play of whose possession I was not sure. The facts in a few brief words are that Thos. Mac Donough being joined with me in a previous business transaction saw the manuscript of this play. He proposed to buy it. Different terms were suggested to him and declined, and subsequently the play became a matter of competition. I entered the field as any other manager. I paid money for it. I told the sellers that my right and title of possession must be assured, for of all the men in America I stood almost alone as a probable buyer of good plays in the future, and I could not afford to be a loser. On this ground we closed our terms. That is the fact in the case without circumlocution."

Mr. Colville, speaking further on the subject of melo-dramatic plays, said that he regarded them in their present exaggerated realism as approaching the turning point to the legitimate. "I saw burlesque," he said, "take the same turn as this. I saw highly sparkling comedy do the same, but the end is not yet for the melo-drama. I think it will last two seasons more. What next? *Je ne sais pas*."

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.

LOVE'S LABORS LOST.

CREDIT TO THE WRONG MAN.

WALLACK'S THEATRE.

NEW YORK, Feb. 16, 1882.

EDITOR NEW YORK MIRROR:

SIR:—In the notice of the production of *Youth* in your last week's issue, the special praise so generously accorded to the representative of Tom Oardham is credited in error, the only impersonator of the part at Wallack's, so far, has been

Your obedient servant,
E. V. SNOLLEN.

A DENIAL.

MUSKOGEE, MICH., Feb. 21, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In your issue of 19th inst., I notice under head "How to Stop Play Thieves," you say the Sawtelle combination are doing the *Danites* and *Hazel Kirke*, and were in Muskegon Feb. 8. The company referred to never played here and never will. We have had the original *Hazel Kirke* company here, twice and have already booked with Charles Frohman this company for next season. I never allow any Play Thieves in my house if I know it. Please correct above.

Yours respectfully,
FRED L. REYNOLDS,
Manager Opera House.

All at Sea, an original musical comedy by George H. Jessop, was produced for the first time on Monday at the Jersey City Academy of Music before a large and appreciative audience. The piece is modeled somewhat after the style of the *Tourists*, but instead of the scene being laid in a Pullman car it occurs aboard an ocean steamer. The scenery and accessories were excellent, and elicited marked praise. The first and second acts of the piece passed off quite smoothly, the specialties being enthusiastically endorsed; but the third dragged somewhat. Considered as a whole, *All at Sea*, with some slight alterations, bids fair to become quite popular.

Thanks to the persistent efforts of the Madison Square Theatre management, and the equally persistent exposures of THE MIRROR, the Dramatic Thieves are diminishing, and their operations daily grow less bold. They have about reached the end of their rope.

The mortality among the profession this season has been quite unprecedented. This week we announce the deaths of Mrs. Radersdorf, Robert Spiller and W. D. Gemmill. These names fill out a list that is sadly long.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

trical success. Gulick's Furnished Rooms have canceled 23d. Alice Oates' Opera Bouffe company are billed for Girofle Girofla and Little Duke 24th and 25th.

OMAHA.

Boyd's Opera House (R. L. Marsh, manager): Anna Dickinson gave three performances Feb. 17 and 18, assuming the character of Hamlet both evenings, and Claude Melnotte at matinee. She did a very large business and was well received, the general impression being that while physically and vocally below the requirements of the parts, her reading was good. Manager Marsh takes a benefit 24th, Fun on the Bristol being the attraction. Leavitt's Giganteans 25th; Haverly's Strategists 27th, and Alice Oates 2d, 3d and 4th.

Academy of Music (J. S. Halbert, manager): Nothing at this house since my last, but several attractions are booked for early dates.

NEVADA.

CARSON CITY.

Carson Opera House (John T. Freddy, manager): Leavitt's Gigante Comic Vaudeville and Specialty Feb. 24.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Nothing in the amusement line during the past week. Coming—Mitchell's Pleasure Party 1st; Gus Williams 3d.

The Fostelle Dramatic company gave Mrs. Partington in Music Hall Feb. 21 to a small house; show medium. Several first-class dramatic companies are booked for later in the season, including the Madison Square Theatre company, Maggie Mitchell, Boston Theatre company in The World.

NEW JERSEY.

ORANGE.

Orange Music Hall (G. P. Kingsley, manager): The Kellogg concert was a grand success in every particular Feb. 28.

Library Hall: Baird's Minstrels gave the best show of the season here to a crowded house Feb. 25.

TRENTON.

Taylor's Opera House (John Taylor, manager): Charlotte Thompson as Jane Eyre proved acceptable in her rendition to a large audience. Owing to sickness Clara Louise Kellogg did not sing Feb. 23 as announced, but the management offered to return the money to anyone who was dissatisfied at the close of the entertainment. Emma S. Howe arrived at a late hour to fill the place of Miss Kellogg. Funny Six combination, 25th, gave satisfaction to a good house. Booked: One Hundred Wives, 11th; the Harrison, 13th; Rooms for Rent, 14th; Hicks' Minstrels, 15th; Equine Paradox, 16th, 17th and 18th.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manager): The past week has been a very brilliant one at this house. The Hoey and Hardie company and the Janaschek combination drew large and brilliant audiences. The former company renewed the favorable impression they made here last season. The Professor Feb. 27 three nights followed by Collier's Banker's Daughter balance of week.

Music Hall (George E. Oliver, manager): Nat Goodwin in The Member for Slocum and Hobbies Feb. 24 and 25 to good houses.

Twiddle Hall (Wm. Appleton, Jr., manager): The Jolly Bachelors Feb. 23 three nights to light business.

Levantine's Theatre (F. Levantine, manager): The Victoria Lotus company drew largely during the past week and gave satisfaction.

AUBURN.

Academy of Music (E. J. Matson, manager): Thorne-Bird combination in The Two Orphans Feb. 24 to a 200 house. Booked—Buffalo Bill 27th; Katherine Rogers in Camille 28th; Genevieve Ward in Forget-Me-Not 2d.

Opera House (A. Shimer, manager): Little Corinne in the Magic Slipper 1st and 3d. Crossen's combination in A Celebrated Case 4th.

BATAVIA.

Opera House (H. C. Ferren, manager): Buffalo Bill in The Prairie Wolf Feb. 23 gave a very creditable performance to a large house. Janaschek 28th.

BINGHAMPTON.

Academy of Music (A. D. Turner, manager): Miner-Kooney combination Feb. 20 to crowded house. George Holland in Our American Cousin 22d to light business. J. S. Clarke in The Ticket-of-Leave Man 24th to poor house.

BROCKPORT.

Ward's Opera House (Geo. R. Ward, manager): George E. Stevens' U. T. company came Feb. 22 to large house; Grinnell Billings' My Wife combination 2d; Hi Henry's Premium Minstrels 7th.

DUNKIRK.

Nelson's Opera House (F. J. Gilbert, manager): East Lynne, with Ada Gray as Lady Isabel and Madame Vine, will be given 1st.

ELMIRA.

Opera House (W. E. Bardwell, manager): Pat Rooney's combination gave a good entertainment Feb. 23, to a large and satisfied audience.

ITHACA.

Wilgus Opera House (H. L. Wilgus, proprietor): George Holland as Lord Dundreary Feb. 21 to fair house. Katherine Rogers 25th presented a double bill, Pygmalion and Leah. Gorman's Church Choir in Patience 28th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Gosche-Hopper company in 100 Wives Feb. 20 to light business. Gorman's Church Choir Opera company in Patience 24th to crowded house. Coming: Lillian Cleves in The New Magdalen 3d; Hoey and Hardie in Child of the State 10th; Clara Louise Kellogg Concert 11th.

KINGSTON.

Music Hall (W. H. Freer, manager): Baird's Minstrels 3d. Charlotte Thompson in Jane Eyre 22d.

ONEIDA.

Oneida Opera House (Captain Remick, manager): Thorne Bird combination Feb. 21 in Two Orphans to fair business; good entertainment.

Devereux Opera House (M. Carana, manager): The Celebrated Case combination Feb.

24 gave a very fine entertainment. Katherine Rogers in Imogen, 1st.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): Katherine Rogers in East Lynne Feb. 24 to small house. Pat Rooney's combination 25th to large audience. Gorman's company 1st in Patience, Jollities 2d.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Collier's Banker's Daughter Feb. 27; Baird's Minstrels 1st; Lilliputian Opera company 4th.

RODOUT.

Sampson Opera House (Phil Sampson, proprietor): Baird's Minstrels 2d; Pat Rooney 3d.

Item: Cornell Hose company is negotiating with B. W. P. and W. S. Minstrels for their appearance in Rodout in March. They will probably play in Kingston, also, under the auspices of Wiltwyck Hose.

ROCHESTER.

Corinthian Academy of Music (Arthur Leitchford, manager): The Knights in Baron Rudolph Feb. 21, 22 and 23 to fine business. Mr. Knight as Rudolph Weigand elicited general and well merited applause. Mrs. Knight as Widow Dashwood was charming. Mapleson's Opera company disappointed large audiences 24th and 25th. Faust was announced for 24th, with Mlle. Rossini as Marguerite, but she failed to appear owing to illness. Carmen was billed for the matinee 25th, with Minnie Hauk in the title role, and Campanini as Don Jose. At the last moment a change of programme was necessitated, as Miss Hauk was indisposed. Martha was substituted for Carmen, and as Campanini would not or could not sing in that opera he was allowed to rest. Mr. Mapleson desired the management of the house not to announce the change or non-appearance of the artists, but Manager Leitchford insisted upon informing the people of the fact, and large placards were hung up, and they created much excitement. Mr. Leitchford notified ticket holders that the money would be refunded to all who wished. A rush was made for the box office and upwards of \$1,000 was paid back. My Wife 27th, three nights; Child of the State 3d and 4th.

Grand Opera House (Jos. Gobay, manager): Gus Williams Feb. 21, 22 and 23 to light business. Buffalo Bill 24th and 25th to large audiences. Booked—Genevieve Ward 27th, three nights.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Thomas W. Keene Feb. 20, 21 and 22 to large business. Gus Williams 23d to good business. Little Corinne, and her band of Merriemakers 24th and 25th to fair business. Miss Randall and the balance of company are very efficient people.

Items: Douglas White left town 24th for Buffalo. He joined Thomas W. Keene in that place.

TEBY.

Griswold Opera House (S. M. Hickey, manager): Stevens' Twelve Jolly Bachelors Feb. 20, 21 to good business. The Madison Square Professor company 22d and 23d was well patronized. Hoey and Hardie's Child of the State 24th and 25th to fair audiences. Banker's Daughter 28th and 1st.

Rand's Opera House (Preston and Powers, managers): Hyde and Behman's Comedy company come 10th.

UTICA.

Utica Opera House (Theo. L. Yates, manager): The Professor Feb. 20 to \$1,200 house. Union Square company in A Celebrated Case 22d to good house; company fine. Gus Williams 23d to small audience. Hoey and Hardie 27th in Child of the State. Buffalo Bill 1st.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Aldrich and Parsloe in My Partner Feb. 20 to fair business. George H. Adams' H. D. 21st to good house.

OHIO.

CLEVELAND.

Euclid Opera House (G. H. Hanna, manager): The reaction following John McCullough's enormous business, the unpropitious weather, and a variety of other causes, combined to render Genevieve Ward's engagement last week only a partial success. Forget-Me-Not can hardly be called a popular play, but it contains some very strong scenes which are handled in a masterly way by the star, and its minor parts receive effective treatment by a nicely-balanced and very satisfactory support. The stage setting was unusually elaborate. The World this week. George S. Knight 6th.

Academy of Music (John A. Ellsler, manager): Packed houses were again the rule last week, and Baker and Farron, in Chris and Lena, were received with all the old-time fervor. The introduction of some new songs would still further increase the popularity of this clever team. Their support is barely tolerable. The Harrisons in Photos this week. Jeffreys Lewis follows with Two Nights in Rome.

Items: A brilliant reception in honor of Genevieve Ward was given by Mrs. Belden Seymour last Tuesday afternoon. Miss Ward also received the Press Club on Wednesday at the Kennard House.—Dora Hennings goes to New York to join the Mapleson Opera company.—The Sherwood Piano Recital 23d was highly enjoyed.—Eva Britton went to Pittsburgh Sunday.—Remy comes 7th.—It is said that Manager Hanna offered the Chase Brothers \$20,000 for the contract with Rhea, but they declined to sell out.

COLUMBUS.

Grand Opera House (Col. Theodore Morris, manager): The engagement of John McCullough Feb. 22 to 25th was a grand success. Booked: New England Opera company 3d and 4th; Youth, by Boston Theatre company 9th, 10th and 11th.

Comstock's Opera House (F. A. Comstock, manager): Sullivan, prize fighter, had a large crowd of men Feb. 20.

DAYTON.

Music Hall (Chas. D. Mead, manager): John R. Rogers and Minnie Palmer's My Sweetheart combination Feb. 22 and did a fine business. Frederick Ward 25th to good business matinee and evening.

Items: Edwin Booth appears 7th.—On Feb. 20, during a furious storm, the roof of Memorial Hall was slightly damaged.—On the 21st Mr. D. A. Sinclair gave the employees of Music Hall a supper.—The lecture of Mrs. Livermore closed the Star course.

NEWARK.

Music Hall (George Wallace, manager): Ford's Comic Opera company in The Mascot Feb. 22 to fair business.

Opera House (J. H. Miller, manager): Collier's Banker's Daughter, No. 2, Feb. 23 to standing room only.

Item: Kate Large, who has been visiting

here, has left for Philadelphia to accept an engagement at the Arch Street Theatre.

PORTSMOUTH.

Nothing new this week. Coming: Hess' English Opera company and The World combination have written for March dates. The Opera House project has again been revived, and capitalists are at work securing ground, etc. I hope to be able to give full particulars in my next letter, with names, etc. Portsmouth is badly in need of a first-class Opera House, and will very likely see it now.

SPRINGFIELD.

Grand Opera House (Sam Waldman, manager): Hyde and Behman's Muldoon Picnic company Feb. 25th, to good house. Booked: New England Opera company, 1st and 2d; Hearts of Oak, 3d; Booth, 6th; Anthony and Ellis' U. T. company, 7th; Haverly's Mastodon Minstrels, 10th.

Items: Coffin's new Crystal Hall will positively open Monday, 6th.—Haverly's Minstrels are billing like a circus here, putting out over a thousand sheets of paper.—The Mirror is on sale at Pierce and Company's, Market street, every Saturday.

TOLKDO.

Wheeler's Opera House (C. J. Whitney, manager): McCullough and Mlle. Rhea last week. The former packed the house Feb. 20 and 21, giving Virginius and Richard III. with excellent support. The beautiful Rhea in Adrienne 24th and Much Ado About Nothing 25th, with Camille for matinee, drew large houses, and scored a decided success. Hearts of Oak 27th, 28th and 1st. Booked: Rossi 2d; Baker and Farron 3d and 4th; Booth 13th.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Arbuckle Colby Concert company Feb. 22 to small audiences. M. Arbuckle, the attraction, was attacked with pleurisy, and could not blow his cornet. Hyde and Behman's Muldoon Picnic 23d to over 800 people, one of the best houses this season.

Opera House (W. W. McKeown, manager): The New England Opera company (Skiff and Durfee, managers) will give the Mascotte Feb. 24 by request. They were here not long since and returned.

Item: Manager McKeown has had some good improvements made in the Opera House by way of new doors. In case of fire, as the Opera House is now, it could be cleared in five minutes; one of the safest and best opera houses in the State, and all good troupes make money here, and our manager does not countenance any other kind.

PENNSYLVANIA.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): John S. Clarke in The Ticket-of-Leave Man Feb. 20 to a big house. Hopper-Gosche combination in One Hundred Wives 21st and 22d to good houses. William Stafford in Merchant of Venice 23d to a fair house. Clara Louise Kellogg 9th.

DANVILLE.

Opera House (Frank C. Angle, manager): Charlotte Thompson, supported by C. G. Craig, gave a pleasing interpretation of Jane Eyre Feb. 24 to a good house. Manager George W. June reports business O. K. Rooms for Rent 25th to packed house; Fiske's Jubilee Singers 27th to fair business.

Item: Frank N. Scott, the herald of Madison Square Theatre enterprises was with us Feb. 24, and made many friends.

ERIE.

Park Opera House (Wm. J. Sell, manager): Gardner's Legion of Honor company Feb. 23 and 24 to good business, giving excellent satisfaction. Prof. Anderson and his gift show 25th to overflowing house. W. J. Florence 27th. Booked: Henry Ward Beecher 1st; Ada Gray 2d; Barry and Fay's Muldoon's Picnic 4th.

EASTON.

Opera House (W. M. Shultz, manager): Harry Miner's Comedy Four combination Feb. 20 to fair business. Baird's Minstrels 23d to good receipts. Booked: John T. Raymond 3d; Charlotte Thompson 6th. My Partner was booked Feb. 28, but owing to the illness of Mr. Parsloe the date was cancelled.

HARRISBURG.

Opera House (H. J. Steel, manager): The Passing Regiment Feb. 21, to a fair house. Tony Denier's H. D., 24th, to a good house. The Pathfinders, 25th, to a small house. Booked: My Partner, 3d; Marble Heart, 4th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Passing Regiment Feb. 20 to fair business. Tony Denier's H. D. 22d disappointed a full house, the show not coming up to the expectations of the audience; variety part good. Charlotte Thompson in East Lynne played to a \$502 house, due principally to the efforts of Hartmyer and Daily, local managers. Frank Mayo drew a crowded house in Davy Crockett; support good. Raymond in Fresh 28th. Booked: 100 Wives 2d.

MEADVILLE.

Opera House (H. M. Richmond, manager): William Stafford in The Merchant of Venice Feb. 21 to poor business. Gorman's Church Choir Opera company in Patience were greeted 22d with a crowded house, and gave general satisfaction.

Item: Professor F. B. Nichols, violinist, has joined the New England Opera company.

NEWCASTLE.

Opera House (R. M. Allen, manager): Gorman's Church Choir Opera company in Patience Feb. 21 to a good house; audience pleased. Billed: Only a Farmer's Daughter 4th; Ada Gray combination 7th; Collier's Banker's Daughter combination 9th.

PITTSBURG.

Opera House (John A. Ellsler, manager): John T. Raymond in Fresh closed a large week's business Feb. 25. Frank Mayo 27th. Aldrich and Parsloe 6th.

Library Hall (Fred A. Parke, manager): The Harrisons in Photos to fair business last week. Rose Eyttinge in Felicia Feb. 27. Ford's Opera company 6th.

Williams' Academy of Celebrities to good business last week. Harry Miner's Comedy Four combination Feb. 27. Horse Shoe Four 6th.

Harris' Museum (P. Harris, manager): Good show to good business.

Fifth Avenue Museum (A. C. Hunker, manager): Show fair; business satisfactory.

Items: David Navarro, the fat boy at Harris' Museum, has fallen in love with an Allegheny girl, and wants to marry her.—Maud Atkinson, leading lady of the Dalton Comedy company, was called to her home in this city Feb. 24, to attend the funeral of her only son, aged four years.—Ruth S. Cowles, of the Raymond company, was

unable to appear the greater portion of last week on account of serious illness.—Harry Warren, of the Harrisons' company, is a graduate of Chester (Pa.) College.—John B. Bradley, of this city, has completed a new farce entitled Darby Higgins' Wedding.

—Little Mattie Groff, the phenomenal whistling vocalist, will shortly give exhibitions in this city.—A local paper says: "The popular air heard in the Mascotte, entitled 'When the leaves begin to turn,' is now issued in sheet form." Wonder who issues it?—Thomas' Beauties and Wonders of the World are to be exhibited in this city.—Only a Farmer's Daughter, with Lillian Cleves, is to be given at New Castle, Pa., 4th.—Abbey's Uncle Tom Party played at Kittanning, Pa., Feb. 28.—Part of Mapleson's Opera company stopped over in this city 23d. They were en route to New York.

—The Julia A. Hunt Dramatic company was in the city 23d, and played at Washington the same night to large business.—Manager Harris is negotiating for the lease of a larger building than he now occupies, in order to better accommodate his numerous patrons.—Patti passed through 22d, en route to New York.—The entire Raymond company attended the matinee performance of the Harrisons Wednesday afternoon.—Sam Harrison gave exhibitions of his dexterity at sleight of hand performance while in the city.—Graham's picture still adorns the lithographs of the Harrisons.—James L. Thayer, the veteran showman, has a fine offer from J. M. Couch to join a circus on a Western trip. The Doctor will probably accept.—Fred. Ward was in the city 18th. He was given a reception by the members of the Pittsburgh Lodge of Elks.—Lizzie Jeremy is still in the city.—The Elks' benefit takes place in this city on the afternoon of 9th, at the Opera House. The attractions will be Aldrich and Parsloe, Ford's Opera company, Williams' company, Lizzie Jeremy and Harry Reuch.

—Whitfield, one of the best facial expression artists in the Museum, has signed with Barnum for the coming season.—The Comely-Barton company will play at the Opera House before the close of the present season.

PITTSBURG.

Music Hall (W. D. Evans, manager): John S. Clarke in Ticket of Leave Man, Feb. 25, to large house; company first-class; company close season at Trenton, N. J., 1st; Charlotte Thompson and company Feb. 27; in Jane Eyre; benefit of Thistle Band, packed house; company first class. Coming: Neil Burgess, 4th; Tony Denier, 7th; Celebrated Case, 8th; Collier's Banker's Daughter, 20th; Hagu's Minstrels, 22d; Hazel Kirke company, 30th.

READING.

Grand Opera House (George M. Wilbur, manager): Harry Miner's Comedy Four played to fair house Feb. 23; performance very good. Prof. DeLantis to large house.

Academy of Music (John D. Mishler, manager): Bartley Campbell's Fairfax to fair house, Feb. 20. Frank Mayo, 21st, in Hamlet; 22d in Damon and Pythias to light houses. The Passing Regiment, 24th, to good house. Snelbaker's Variety company, 25th, to crowded house; performance poor.

SOUTH BETHLEHEM.

Yost's Opera House (M. E. Abbott, manager): The Passing Regiment company played to slim house Feb. 25. Booked: Rooms for Rent, 2d; Charlotte Thompson, East Lynn 4th.

Items: W. S. McConnell severed his connection with Snelbaker's Majestics, Feb. 23, and immediately accepted the position of advance agent for Charlotte Thompson's East Lynne combination.

SHENANDOAH.

Academy of Music (P. J. Ferguson, proprietor): Wm. Stafford in Marble Heart 1st and 2d. Rooms for Rent 4th.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Gorman's Church Choir Opera company in Patience Feb. 23 to a well-filled house. The company was excellent in choruses, and did some very good acting; altogether the performance was good and pleasing. Frank L. Gardner's company in the Legion of Honor 28th.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Snelbaker's Majestics Feb. 21 to a good sized and highly delighted audience. Rooms for Rent 23d to a large and appreciative audience, and was most enthusiastically received. Denier's Fantomine 25th to a good house was very enjoyable. Charlotte Thompson as Jane Eyre 28th. Atkinson's Jollities 1st.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Kellogg Concert company Feb. 20 to a crowded house. Liebe Winant Concert company 21st to very large business. Snelbaker's Majestics 23d to good house; performance very inferior. Coming: Reutz Santley Novelty company 3d; Tony Denier 6th; Charlotte Thompson 7th.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Charlotte M. Wayland, of Newport, made her debut as a dramatic reader Feb. 20. Miss Wayland bids fair to become a first-class artist, and she intends taking to the stage at some future date. The rapidity of her speech in some instances made it very hard to understand the lines. Willie Edouin's Sparks 21st to a good house, notwithstanding the severe storm; audience delighted. Charles Fostelle, as Mrs. Partington, gave a good show 23d to good business.

PAWTUCKET.

Music Hall (S. F. Fisk, manager): Mary Anderson, supported by an excellent company, Feb. 27 completely filled the house. As Parthenia, in Iphigenia, she succeeded in giving us a satisfactory representation of her tragic powers. Coming: Joseph Murphy 8th.

PROVIDENCE.

Opera House (George Hackett, manager): Mitchell's Pleasure Party in Our Goblins and Edouin's Sparks last week to good business, giving excellent entertainments. This week, John Stevens in Unknown for first three nights, and his new drama of Passion's Slave for remainder. Joseph Murphy next week, to be followed by Mary Anderson.

Low's Opera House (William H. Low, manager): The Boston Ideal Opera company appeared before delighted audiences afternoon and evening of Feb. 25. The best rendering of the Mascotte ever seen here was given by the Ideals at the matinee, and Czar and Carpenter in the evening with equal satisfaction. Dion Boucicault in Suila Mol 27th. The Wolf Tone and Mitchell Association of this city will occupy this house evening of 4th, to celebrate the birthday of Robert Emmet.

Theatre Comique (Hopkins and Morrow, managers): The show of last week gave the

usual excellent satisfaction—a first-class show to first-rate business. The usual novelties will be given this week.

Item: It is authentically reported that work will be commenced on a new Pavilion at the Sans Souci Garden next month.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Haverly's Mastodons Feb. 23, 24, and 25 to big business. The house will be closed for the next two weeks.

COLUMBIA.

Opera House (Eugene Cramer, manager): Geo. H. Adams' Humpty Dumpty troupe to big business Feb. 20. This is the best company in pantomime that has ever been here. The specialty is very fine, as Geo. Adams is a show in himself.

Item: Thos. W. Brown was in the city looking after the interests of Hazel Kirke.

TENNESSEE.

MEMPHIS.

Leubric's Theatre (Jos. Brooks, manager): The attraction at this house for the week was the Vokes Family who opened Feb. 20 in Cousin Joe and Belles of the Kitchen and repeated same bill Tuesday, Friday and Saturday matinee; Wednesday and Thursday night The Wrong Man in the Right Place. Although this was the first time they appeared here business was not flattering. Hazel Kirke company No. 1, 28th and week.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Robson and Crane in Our Bachelors and Sharps and Flats Feb. 20 and 21 to good and well pleased audiences. J. K. Emmet 22d to 24th to crowded houses, though his company is very inferior to his previous visits here, excepting little Miss Smith, as Lena. The Vokes Family 27th, 28th and 1st.

Item: Emma Abbott in Patience Feb. 27 at the Grand Opera House.

VIRGINIA.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): Nothing this week. Booked—Snelbaker's Majestics 18th.

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Orchestra and Balcony Circle, \$2.50; Bal-

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I HAVE BROUGHT SUIT AGAINST SAID

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SOFIELD,

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—Emma Carson and Emil Voegtlin, son of the scenic-artist, are to be married at the close of the season, when Miss Carson's engagement with Mitchell's Pleasure Party terminates.

—Charles Frohman has returned to Chicago.

—Carrie Burton remains with D'Oyly Carte next season.

—W. H. Lytell will be in the cast of *The Black Flag* at Niblos.

—Dick Golden has had an offer from Tony Pastor for next season.

—Edwin Booth opens at Booth's Theatre, for two weeks April 17.

—John Sleeper Clarke sails for England in April—16th is the date.

—Annie Beaven goes out with George Holland's company.

—Brooks and Dickson have secured Jefferys Lewis for next season.

—May Livingstone has joined the Two Nights in Rome combination.

—George Boniface left Frank Mayo's company at Baltimore last week.

—M. B. Leavitt closed his Two Orphans company last week in Georgia.

—Elwyn A. Barron, of the Chicago Inter-Ocean, is writing a comic opera.

—Manager Goodwin, of the Walnut, Philadelphia, goes to Europe in May.

—Charles Thorne will play with the Union Square company in Boston.

—J. H. Haverly has had the foyer boxes removed from his Chicago theatre.

—On dit that Charles Harris has been denied admission to the Lambs Club.

—Harry Lee has joined Hazel Kirke company, No. 1, playing Lord Traversa.

—E. E. Kidder, speaking for Lotta, says her season has been unprecedented.

—Lillian Russell says she has not entered into any engagement for next season.

—Matt B. Snyder has grown a big beard. He looks like anything but an actor.

—Mignon has been announced as "a new opera" in the Mapleson advertisement.

—E. M. Field, of the Boston Museum, has reengaged John Wilson for next season.

—Claude Duval will positively be produced at the Standard Theatre March 6.

—Ralph Meeker, of The Professor company, arrived in the city on Wednesday.

—John Dillon will join the Madison Square Theatre company to play Pittacus Green.

—Welsh Edwards is a familiar, if not graceful physical appearance on the Square.

—John A. Stevens was among the present last week. He was not then the Unknown.

—Frank Mayo has reduced his company from forty to twenty people. A good move.

—Lester Wallack receives \$300 salary for his one week in Brooklyn with Eric Bayley.

—The Frohmans are looking out for a theatre in Chicago to produce the Greek play.

—Gorman's Church Choir Pinafore company go to Montreal, and open about the 10th.

—The last three Saturday matinees at the Standard Theatre have averaged over \$1200 each.

—Frank A. Owen has been engaged as manager of the new opera house at Bangor, Maine.

—Kate Field holds her intentions as to a reading monologue entertainment in restraint.

—J. H. Haverly thinks of putting on *The Streets of New York*, shortly at Niblos' Garden.

—Alfred Beaven goes out March 17 as manager for Frank Goodwin's Patience company.

—Lizzie Simms, who was advertised to appear at Pastor's Theatre on Monday did not do so.

—Taken from Life will be played in April, or not at all this season. It will open in New York.

—Sam Colville has engaged W. H. Daly, as stage manager for the production of *Taken from Life*.

—William Forrester will leave Mitchell's Pleasure Party, and Myron Chalice will take his place.

—W. F. Morse is daily in receipt of applications for Oscar Wilde's services on large certainties.

—Let the chronicle have eminence in the suggestion that Edward Price saw New York last Sunday.

—C. D. Herman has been engaged by Manager A. M. Palmer for his Union Square combination.

—George Holland has secured the right to play *The Colonel* in the smaller towns of the United States.

—Voegtlin, Harley Merly, and Smith, are painting the scenes for the Youth production in Philadelphia.

—James O'Neil has signed with E. M. Gardner, of Chicago, for three years, to act in the legitimate.

—Among the members of the Thirteen Club appears the names of J. B. Stutley, Alex. Fitzgerald and Peter Bogert. They are not superstitious.

—Horace McVicker, of Chicago, is in town.

—Barney McNulty, of Leavitt's company, has been sick in Sacramento.

—John Norton, of St. Louis, came on from St. Louis last week, and then returned home.

—Fanny Davenport drew \$800 in Bay City last Saturday night. She played *Lady Teazle*.

—Louise Sylvester now fills Mrs. E. F. Thorne's place in *Lights of London* at Philadelphia.

—The Academy of Music in Chicago is for sale. A New York manager is said to be negotiating for it.

—Harry Miner and John McDonough, of Philadelphia, are negotiating about the sale of the Eighth Street Theatre.

—Four in Hand is the title of a new comedy which Dwight Baldwin, of Chicago, is writing for Robson and Crane.

—It is rumored that Henry E. Abbey has engaged Sarah Bernhardt to appear in America in English next season.

—Mr. Haskell, treasurer of the Leland Open House, Albany has become part owner of a Summer hotel at Catskill.

—Major J. B. Pond affirms that Miss Kellogg has not known such a success as this her last and most musical farewell.

—Clara Elliston, late of Haverly's Widow Bedott company left last week to join John A. Stevens' Unknown combination.

—J. H. Haverly added the Flying Dancer to his Michel Strogoff company last week in Chicago. Receipts were dropping.

—Mr. Croft, the business manager of Mapleson, is extensively advertising Mapleson for his season, beginning next week.

—Col. Henderson is negotiating for the production of his new Irish drama, *Garryowen*, at one of the uptown theatres.

—John Payn, an English poet, will be the translator from the French of *Thousand and One Nights* for the Kralffy Brothers.

—J. H. Gilbert has ceased to be the manager of Hermann. The latter gentleman is in the South, the former in New York.

—Frank Evans, happy, handsome and prosperous, is this week exploiting his travels in the South to listeners in New York.

—The Madison Square company in The Professor open at Haverly's Fourteenth Street Theatre on May 1 for three weeks.

—The Galley Slave do not always Galley Slave. Last week they played *Fairfax* in Newark to an appreciative and large house.

—Ada Gilman has been engaged to play Dolly in Hazel Kirke company, No. 1. Steele Mackaye originally cast her for this part.

—John T. Malone, leading man for Frank Mayo, paid the city a flying visit on Monday. He had three offers for next season in two days.

—Willie Royston, at present with Eric Bayley's Colonel company, is negotiating with Fred Vokes for next season to play in Boston.

—Estelle Mortimer has declined an eminently promising engagement to form a distinctive feature of a proposed Esmeralda company.

—Eric Bayley and J. H. Haverly seriously contemplated leasing the Metropolitan Casino, but terms could not be made with the directors.

—Ethel Guernsey, arriving in New York last week, found that a fire had visited her boarding place and destroyed her entire wardrobe.

—John E. Owens appeared at the Madison Square Theatre Monday evening, playing Mr. Rogers in *Esmeralda*. He receives \$350 per week.

—N. Wedder has executed a very elegant sculptured plaque for the Souvenir for the one hundred and fiftieth representation of *Esmeralda*.

—Offers are received daily at the Madison Square Theatre for George Riddle to give private readings. A great many of these have been accepted.

—Mr. Gould does not deny that he has leased the Grand Opera House to Mr. Cazzara. But then Mr. Gould has not been asked on this head.

—Lillian Russell will remain two weeks longer at Tony Pastor's, commencing April 10 with her new comic opera company, when she will take the road.

—The lecturers have not fared very well this year. A few of them, Beecher, Talmage, and Wendell Phillips, when he spoke, have had the cream.

—Miss will not soon be given up, successful as Norah may have been. Miss Pixley likes Miss. A permanent Yuba Bill has not yet been found.

—Mrs. Langtry will not come to America this year. After Oscar has gone she may. By the way the young aesthete is drawing lots of money in the West.

—Mrs. Rogers in *Esmeralda* is now played by Mrs. Thomas Whiffen. Mrs. Kate Wilson, who was the original, has left town to join Hazel Kirke, No. 1.

—Manager Gye has been definitely engaged to take charge of the New York Metropolitan Opera House upon its completion, Mr. B. Ullman as his acting manager.

—Frank S. Sargent, who succeeded George Riddle as instructor of elocution at Harvard will, it is rumored, be connected with the management of the Madison Square Theatre next season.

—Should Apollone fail to draw at the Bijou *The Merry War*, by Strauss, which is a great success in Vienna—Manager McCaull having bought the sole right for America—will be immediately put in rehearsal.

—Sam Fort, of Baltimore, reporting the splendid prosperity of the Academy of Music, and T. B. Pugh, of the Academy in Philadelphia, formed the strong managerial team who visited New York this week.

—Thirty-five different representatives of one daily paper of this city asked for and obtained seventy seats for *Lights of London* last week. What the average political writers don't ask for the manager does not deny.

—Frank A. Small, treasurer of the M. B. Curtis company, is a brother of Old Si, of the Atlanta Constitution. The wit of the latter is proportionate to the responsibility of the former. Even by their acts are they known.

—W. H. Daly, who manages the stage business of Sam Colville, is reported even by his manager to have said that Youth wasn't a chestnut burr to "Taken from Life." At the same time Daly could not speak from prejudice.

—Lawyer Broodhead, the actor's friend in *Easton*, was an eminently present visitor in New York this week.

—The losses of the Vokes in the South are being redeemed in the North. They are now north of the Ohio river.

—Haverly's Patience company will return to New York, opening March 27 at Haverly's Fifth Avenue Theatre.

—George Gaston, one of the successful Bunthornes of the day, is negotiating for a California engagement.

—Carrie Burton plays *Constance* in Claude Duval in New York, and M. Franklin plays the same role in Boston.

—Fay Templeton's season has been very successful. She is no longer a child, but a handsome young woman.

—R. J. Dillon, who has been at the Arkansas Springs for his health, has returned greatly improved in health.

—Youth is the name of the piece that is to be played at the Lyceum in Philadelphia, beginning on March 6.

—George Logan, manager of the Forbes Lithographic company, will accompany James C. Scanlan and Joe Brooks to England.

—Frank Goodwin has engaged Minnie Walsh to play *Patience*, and Mr. Armand, late tenor of the Comley-Barton Opera company, to fill the role of the Duke.

—Next month there will be a new opera house in Bangor, Me. It costs \$50,000, seats 1,100, and is managed by Frank A. Owen whose opening attraction is fixed.

—Mr. Sanderson, of Pastor's staff, is engaged upon the *Walking Match* this week. By the way some of the theatre-going people are interested in the same way.

—It is the opinion of Cazauban that the most truly the dialogue and extremely sensational incidents, the sooner the success of the play of the immediate future.

—A. H. Canby, illustrating many good things in acting, thinks he will not act this year, but may dramatize. Having brains for both, he will do either or both well.

—Hayden, Eaves, Hill and others, have submitted estimates for the Claude Duval costumes for John Stetson. None are willing to take the contract under five weeks.

—Alice Stewart Logan, of the Joshua Whitcomb combination, who was to ill to come to New York, has almost recovered in Boston, and will shortly resume her role.

—Tom Jackson, of the *Transcript*, Philadelphia, although too rare a visitor in New York, has his best phases in his native town, and they are good even in the most mad comparisons.

—That sensational drama, the popular fancy is shown by the fact that Oliver Bond Byron is more successful this year than ever before, the first year of *Across the Continent* not accepted.

—Some people think that Fred Zimmermann may manage the Chestnut Street Opera House, Philadelphia, this year coming and Goodwin won't. *Quin sabe?* but suppose they both do?

—Leonard Grover is under contract for three new plays to be ready this Spring. There are few playwrights in greater demand than he. Besides that, his adaptations are being asked for.

—A new sensational play, by J. J. Mc Cusky, entitled *Jess James*, has been purchased by James H. Wallack in conjunction with a prominent circus manager, and will be produced shortly.

—The reformation of the Hoffman House has deprived Delmonico's lunch room of its best theatrical custom. The uptown "come-to-places" after performance has inevitably shifted for the present.

—Adelaide Thornton, of the Felicia company, made her debut in St. Paul seven years ago. This startling news is imparted by Joe Levy on a postal card—why, it is quite impossible to discern.

—The latest evidence of enterprise in the part of the Frohman Brothers is the lease of a furnished house near the Madison Square Theatre, in which their managers, representatives and agents find lodgings whilst in the city.

—A novel idea in printing has been adopted by C. R. Gardiner and Joe Levy for the Farmer's Daughter and Felicia companies. Mr. Gardiner's bills are printed in a color to match the name of his star, Miss Cherie, and Levy's stands bluish for Rose Eytling.

—Frank Goodwin meditates sending the Hanlons to California. The one difficulty experienced by these people is to carry the cars used in the last scene of the journey in Switzerland, and get it up in theatres where a stay of only one night is made. Nevertheless the company will probably go.

—Charlotte Thompson's company consists of C. G. Craig, John L. Wooderson, William Yerance, E. H. See, J. O'Neill, Annie Adams, Carrie Reynolds, Della Sawyer, Mrs. Eliza Healy, Little Maude Adams, George W. June, business manager, and Whiting Allen, general agent. Miss Thompson's business this season is reported to be very good.

—Max Freeman thinks the German edition of Hazel Kirke, "dear little Hazel Kirke," may not be played. Plans are so numerous, successes so rare. Nevertheless, Freeman translated dear little Hazel, sweet little Hazel, though he could scarcely tell why, except in all of the satisfactory business relations thereto appertaining.

—D. R. Locke (Petroleum V. Nasby), is now running his own paper in Toledo. He is the founder and president of a club there, which is called the Draconian. The club sign is a picture of Draco, from a photograph by Phidias of Athens, Ohio. It is needless to say that it is drawn in blood-red ink. Last week he was in the city.

—Joe Brooks on Tuesday called Nat Goodwin's company together, and offered to extend their engagement from thirty to forty weeks, and play them in California and on the road back provided that the company would not claim salary for the time lost going to California. They consented, and will open in San Francisco March 20.

—The threatened war cloud between Eric Bayley and Colonel Sinn has faded away. Mr. Wallack became the peacemaker, and threw the oil of his advice upon the troubled managerial waters. Effect good. Mr. Bayley has made a deposit of \$5,000 somewhere that Mr. Sinn may get it should he lose by the results as they shall hereafter accrue.

—The actor-priest of Boston was not a stranger to New York mouths ago. He was not a prophet even in the remote period of that time. There are those who think well of Mr. Clifford, for how could a good man degrade the stage? Bringing to it a fresh effort and a reputation unquestioned in its fluency must surely better things than are readily credited him as the priest.

—The Windsor Theatre attaches will have their annual ball at Pythagoras Hall, Monday, March 13.

—Archie Gunther is turning his hand to literature not dramatic, more for a pastime than anything else.

—The Curse of Cain, written by Peter Robinson and D. Belasco, is to be produced at Baldwin's Theatre, San Francisco, March 6.

—Frank J. Pilling, for several seasons connected with Comp's Circus, has taken the business management of Hoey and Hardie combination.

—Frank Mordaunt in Bob Morris' Old Shipmates promises to be an attraction for the Summer season of one of the principal city theatres.

—Rossi's success in the West has become of a more pronounced sort than ever before. Jack St. Maur is doing the booming, and doing it well.

—J. B. Mason, very handsome and pleasant, with a future before him, and a world of chances in it, will remain at the Boston Museum this year.

—William Black, late treasurer of Haverly's Fifth Avenue Theatre, has been engaged by the Madison Square Theatre, and has gone on the road.

—John Stetson does not think it will pay him to mount Claude Duval, as it could not have a four weeks' run in Boston. The costumes would cost nearly \$6,000.

—E. M. Stuart intends opening the Metropolitan Casino shortly, and does not join Eric Bayley's Colonel company, as reported, except for one week in Brooklyn.

—P. Curran left Philadelphia last Sunday for Montreal, P. Q., to advance the interests of Tom Hall's new play and opera, said to exist under the title of *Pinafore*.

—Baker and Farron will produce next season a melodrama. It is now in the hands of a well known dramatist. Baker and Farron have furnished the plot and incidents themselves.

—M. Rozand, Mme. Wilson's husband, became insane during the excitement attending the recent financial crisis, died Feb. 22, in Paris, in the Asylum where he was confined.

—Osmond Tearle sat at the door of Rowell's tent at the walking match Sunday night, and watched the dog trot of the invincible British pedestrian with patriotic satisfaction.

—Leonard Grover has it in his mind that spiritualism does not properly come to the place it belongs, but he names its place, and that is the least of all places in human credulity.

—Mary Anderson has endeavored to induce Mr. McCullough to release F. S. Hawthorne from his engagement for next season, in order that she may secure his services as leading man of her company.

—Fred C. Bock and Newton Gotthold have been negotiating with J. H. Haverly for the production of their spectacular play, *The Living Age*. The first date Mr. Haverly has free is May 22 at the Fourteenth Street Theatre.

—Amy Lee closed a season of twenty-four weeks with her Two Medallions Opera company last week in Canada, and returned to town Monday. She will probably go to San Francisco with the Hanlon-Lees in April to play the bride in *Le Voyage en Suisse*.

—Solomon Heilbrun and Samuel Nixon are spoken of as the Sam'l of Posen with reference to their connection with the Walnut Street Theatre, Philadelphia. Well Heilbrun, Nixon, J. S. Isaacs and Goodwin are all mascots, but only one to the other.

—Sam'l Colville says that in his judgment the days of burlesque are over for a few years. One time he made \$70,000 in one year with burlesque. Two years ago it was harder to make \$17,000, and with better attractions, better—or less—clothing, and better prices.

—M. B. Jordan came from Montreal on Friday night to bury his child, who died under most distressing circumstances the day before. He left for the West on Monday, his family accompanying him. Meanwhile his prominent place in *The World* was filled by doubling up on the part of the company.

—Robert Frazer will present a new version of Humpty Dumpty at Sam Fort's Baltimore Academy of Music, beginning March 13. Fresh tricks and original features are promised. The starting out of an American pantomime in Lent does not look much like the decadence of that style of entertainment.

—Hart Jackson, as the manager of Brooks and Dickson, stands between many curious attentions and their object, but as the adapter of the Two Orphans, or the representative of J. H. Haverly, or even the manager of the Brooklyn Haverly or Haverly's Brooklyn Theatre, he is urbanity's best and latest representative.

—Tony Pastor's new songs are meeting with favor in all circles of his patrons. The end of *Patience* at his theatre is not yet, Lillian Russell and May Irwin form with Jacques Kruger a splendid trio, who, even in the travesty, are not behind their contemporaries as to excellence in the original representation.

—Hartz, the magician, recently charged \$150 for an entertainment given at the house of Mr. Ferrion, in this city. \$100 was named as a fair figure. No. Suit. Expert witness in person of John Goldberg—"Your business?" "Magic." "Are you eminent?" "Very." "Who is the greatest magician?" "I am." "On your oath?" "Yes." Court goes off in ecstasy over this candor.

—Osmond Tearle's English agent, Edmund Tearle, has closed contracts with the principal provincial managers for next season, on most desirable terms. Mr. Tearle is the only young tragedian in England, and he has a fair field to succeed Irving in the legitimate, in time. He will return to this country, however, in a couple of years.

—M. B. Curtis will close his season on the first of July. Six weeks is named as the period of his present stay in New York, and two weeks of that time will probably be at Niblos'. In April he will fill a week's time at the Windsor. The success of Sam'l of Posen is indicated in the fact that no performance has been given to losing business. The average weekly receipts approximate \$1,000.

—The other day a letter came from Edwin Archer, dated Ogawa, Cherokee Nation, enclosing the price of ten copies of *THE CHRISTMAS MIRROR*. The writer, whose massive curls from such an outlandish locality, describes himself as "an old New York boy, settee, shoshonien, etc."—his "form" almost ready to be distributed, and just waiting for the "cue" to "tag" the last scene in the drama of a Life.

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Fires in Theatres.

The burning of the Ring Theatre, in Vienna, and the great loss of life among the panic-stricken spectators, resulting from the inadequate means of escape provided by the managers of the theatre, prompted the commissioners of the Fire Department of this city to ascertain the condition as to precautions against fire, and modes of egress in the event of fire, of the theatres here; and the investigation ordered under a resolution offered by Commissioner Van Cott has become a subject of more than ordinary interest.

Of the investigation, Commissioner Van Cott said recently: "It was, I believe, the most thorough one that has ever been made. I am satisfied that the chiefs of battalion, who are experienced firemen, and men whose judgment in all matters relating to their business is of value, made a determined effort to see every defect in the present state of the theatres, and to supply a remedy for it. I am confident that they did their duty fearlessly, and that, if their suggestions are faithfully complied with by the managers of the theatres, the theatres will be made as safe as such buildings can be made, and unquestionably the safest places of amusement in the world.

"The work of the Department of Buildings and of Combustibles is necessarily slow, because neither of these departments has a sufficient number of men in it to do the regular work, leaving out of consideration any emergency, such as the theatre inspection. But, so far as the Board has been advised, the inspectors of the departments in question have met with no obstacles in the way of refusals to comply with the requirements of the Board. If determined refusal is met with in any case, I shall regard it as my duty to make the name of the manager who disregards the safety of the public known to the public."

"Of course, the effect of the inspections and formal suggestions by the battalion chiefs," Chief of Battalion Bresnan said, "is thus far apparent to the public to only a small extent. But, I trust, it will soon be made conspicuous by the complete adoption of the suggestions offered. The plain truth, in my judgment, is that at this moment there is not an absolutely safe theatre in this city. Wallack's new theatre more nearly approaches the conditions requisite for safety than any other, but there are, or were up to a few days ago, openings connecting the stage and the auditorium that make it less safe than it ought to be. There is no good reason why the people of New York should not have an absolutely safe theatre. Nowadays the tragedies known as the Ring Theatre and Brooklyn Theatre fires may be repeated upon any evening. Devices for making scenery or curtains fireproof have up to this time failed. Dion Boucicault was the originator, in the United States at least, of the plan of coating the scenery and curtains with tungstate of sodium. There was a trial, if I recollect aright, that showed that the coating was effective while fresh. But it was found to be disadvantageous, I believe, in general use. The coating fell off, injuring expensive furniture and carpets, and leaving the scenery and curtains just as much exposed to fire as ever.

"The only sure way to make a theatre safe is to build a solid wall, extending from one side wall to the other, between the stage and the auditorium, with only an opening for the exhibition of the stage. This wall should be as matter of fact and substantial an affair as the party walls that are built between the down-town warehouses. It should rise from the cellar, and be carried up four or five feet above the roof. That would be a shield against such a fire as the light material on an ordinary stage would make. A fire-proof curtain should be in readiness to lower at the first alarm of fire, and then, seeing that they were secure, the spectators could be induced to quit the theatre quietly and safely. The storing of scenery and other inflammables in a fire proof cellar, at a distance from the stage, or the roofing of the stage with glass, which would break and let out the fiery volume rising from the burning stage, are minor though most desirable reforms; but, after all, the indispensable requisite for safety is the wall. If the Legislature would confer the power upon the Fire Department to see that such a wall was erected in each theatre in this city, the people of New York could witness the outbreak of fire on the stage with no more concern than they would feel in looking upon a scene in a spectacular play. The firemen, on their arrival at the burning theatre, could devote their attention to the clearing of the auditorium, feeling sure that the fire could do no damage, at least for a few minutes, save to the stage. The result would be that there would be no loss of life, and the money loss would be comparatively inconsiderable. The wall could be built, say, during the coming Summer vacation, in the theatres, for a trifle compared with the money that the burning of his theatre, accompanied with loss of life, would cost any manager.

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